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**JAPANESE
FLOWER ARRANGEMENT**

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JAPANESE
FLOWER ARRANGEMENT
[IKE-BANA]

APPLIED TO WESTERN NEEDS

BY
MARY AVERILL
(K¹WASHINS¹AI KIYOKUMEI)

WITH 88 ILLUSTRATIONS



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TO
MY PUPILS, MY INSPIRERS
I DEDICATE THIS BOOK

Amé tsuchi mo kami mo Hana naraba.
Hito no kokoro mo Hana no yono naka.
Heaven and earth are flowers.
Gods as well as Buddha are flowers.
The heart of man is also the soul of flowers.

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INTRODUCTION

AFTER long travel through India, Ceylon, and China I was more deeply impressed than ever that flowers are a greater factor in the life of the Japanese than in that of any other nation.

When I returned to Japan, my study of the art of flower arrangement for years convinced me that the Japanese held in this art knowledge of value to Western peoples. Following this art from youth has given the Japanese an idea of proportion, taught them the power of concentration, and one might almost say imbued them with many of their finest traits of character. Aside from the gain of beauty in the results of these floral arrangements and the advantage of prolonging the life of flowers so arranged, I am sure that all who may be led

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into trying this system for themselves will be amply repaid for any amount of time they may devote to its practise.

I am confident that a recognition of the beauty of a few flowers naturally arranged will bring flowers more into general use by those who have hitherto felt that quantity was necessary to produce any pleasing effect. If we would but profit by what the Japanese have to teach us, no one who loves and longs for flowers need be without one or two to give suggestion of nature's wealth of beauty. Even one spray of green can suggest the freshness of growing things which is so often shut out from our city lives; while our masses of roses and violets suggest only the hot-house and are out of the reach of many who could have a few flowers.

Mr. Josiah Conder, in his comprehensive and wonderfully instructive work on the subject, "The Flowers of Japan and the Art of Japanese Floral Arrangement," has given us great enlightenment. No other foreigner has had such opportunities, none has

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shown such keen appreciation of the flower art's symbolism and beauty. All lovers of the art owe Mr. Conder endless gratitude for the information he has given us. But while Enshiu-Ryu, the school Mr. Conder has selected to describe, is the most striking of them all and has impressed its influence on all later schools, it is too unnatural in its lines to appeal to Western taste.

The lover of flowers in their natural state is startled rather than pleased by Enshiu-Ryu. In following the history of Ike-bana you will see that Enshiu-Ryu was created in a period when all art ran to decoration, so that it is more for design than for actual arrangements of flowers that Enshiu-Ryu is valuable. Its principles are so strong and clear that they have been followed by most of the other schools, but they became exaggerated to such an extent that the natural growth of the plant was lost sight of in extreme and unnatural curves. Mr. Conder as a scholar took up this school, as he himself states, for the

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reason that its principles adapt themselves the most readily to purposes of explanation. But as a practical follower of the art, my experience in many years' teaching has been that the simpler schools are more adapted to Western needs.

Like most foreigners, I commenced my study of Ike-bana with Enshiu-Ryu, but soon wearied of its artificialities, and through the kindness of a Japanese friend was led into Koshin-Ryu, a more simple and natural school. The pleasure and benefit I have derived from a long study of this style cannot be estimated. Not only in the grace and beauty of the lines achieved and in the strengthening of sense of proportion, but also in the quickening of observation of the natural growth of all plants and trees, and in the simplifying and improving of taste in all directions, I have gained so much that it makes me long to pass on to others what I have found so helpful.

After following for years the school of Koshin-Ryu I found great benefit in learning

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something of the others. All these schools, with but one exception, Kyo-fu, differ only in the non-essentials, the principles are the same throughout. Each school, however, has different names for the principles and places the flowers in the vases in a different order. The *kubari* or support, which holds the flowers in place in the vase, is also made and placed differently by each school, and there are other slight differences, but the main principles are the same in all.

Ike-bana, the Japanese word for flower arrangements, means *living* flowers and explains by its derivation the fundamental principles of the grouping. Without some knowledge of its history it does not seem possible to get into the proper spirit for working out the true beauty of these arrangements, so in these pages is given a concise history of the different schools and their dates; as age counts for so much in Japan that the followers of the more modern schools are looked down upon with scorn by the adepts of the old schools.

INTRODUCTION

In Ike-bana the Japanese have given us a scientific arrangement of flowers which excels all others in beauty of line and brings into our homes the refreshment derived from growing plants — a quite different sensation from that given by other arrangements of cut flowers.

By the aid of the following pages, I sincerely hope that a simple but beautiful arrangement of flowers may be easily attained by all who have felt the desire for something less confused in flower arrangement than has yet been reached by Western people.



JAPANESE
FLOWER ARRANGEMENT

JAPANESE FLOWER ARRANGEMENT

CHAPTER ONE

HISTORY OF IKE-BANA

TO those interested in Japanese art there is no better means of following its progress than through the history of Japanese flower arrangement. No other art is so distinctively their own, bearing so few traces of foreign origin.

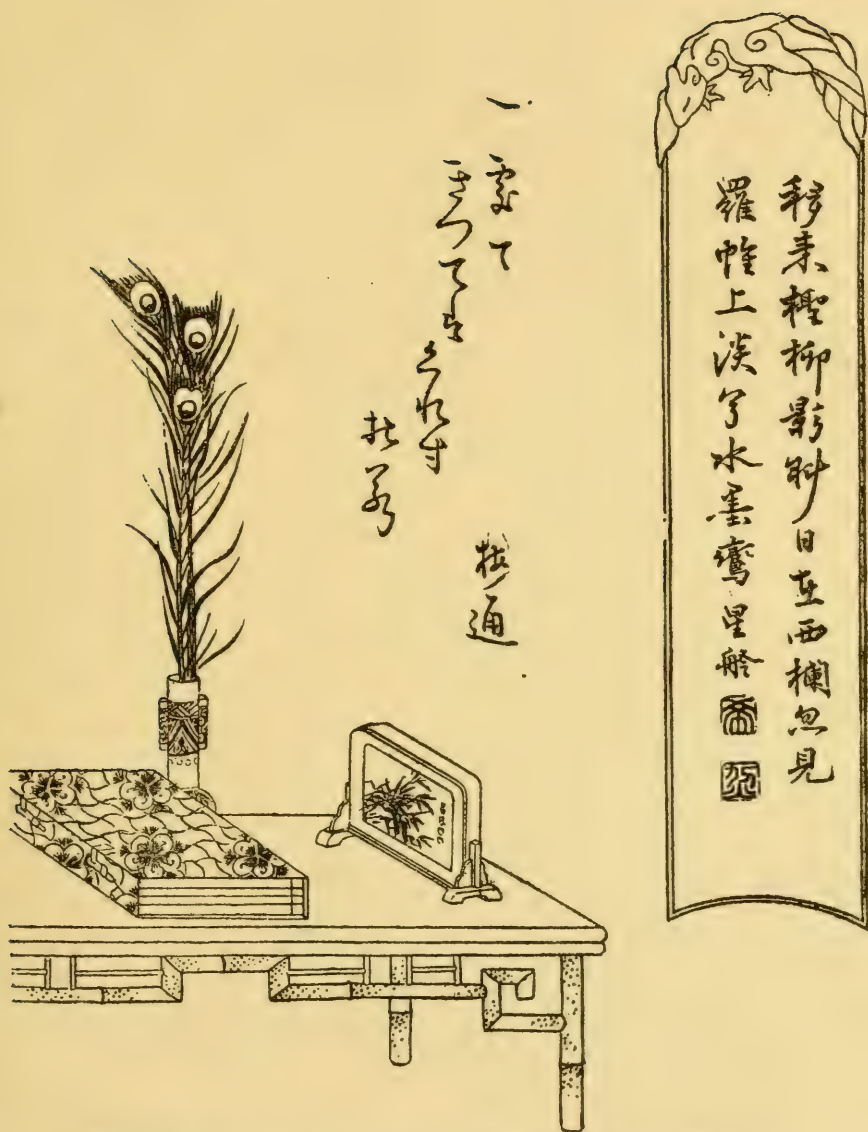
It is curious that Ike-bana, which is undoubtedly of religious birth and in Japan an outcome of Buddhism, should have left no impression in India, Ceylon, or Korea, where Buddhism was a national creed long before it reached Japan. Although the Japanese like to credit India with the origin of their flower arrangement, in its present form it would not be recognized by the land from

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which it is thought to have sprung. In fact, what Captain Brinkley so aptly wrote in regard to the tea ceremony — “although the embryo of the tea ceremony came from India, its full-grown conventions as practised by the Japanese could not be recognized by the land of their origin” — applies as well to Ike-bana.

China alone shows a faint impression left by its influence in its hideous funeral bouquets—masses of brilliant flowers on short stems, crudely and tightly put together much as our bouquets were arranged several generations ago. The Chinese also lay claim to an exquisite basket for holding flowers. But this basket is so Greek in outline that there is considerable doubt as to whether it is Grecian or Chinese.

By natural outcome from the Buddhist desire to preserve animal life came the desire to preserve plant life. It thus came to be one of the occupations of the priests to arrange and care for those plants and flowers which were the most popular of all offerings to the gods.



*Showing how the Arrangement of Ornaments is influenced
by the Rules of Flower Arrangement*

HISTORY OF IKE-BANA

While in China the Buddhist priests were the first instructors of flower arrangement, in Japan they only introduced its crudest elements. For a long time the art had no meaning and was merely the placing in vases, without system, of the flowers to be used as temple offerings and before ancestral shrines. Again quoting Captain Brinkley, "What the Buddhist imported from India was based on equality of distribution — what the Japanese conceived was a method based on balance of inequalities."

The first flower arrangements worked out with a system were known as Shin-no-hana, meaning central flower arrangement. A huge branch of pine or cryptomeria stood in the middle, and around the tree were placed three or five seasonable flowers. These branches and stems were put in vases in upright positions without attempt at artificial curves. The general form was symmetrical, and this is what we find in Japanese religious pictures of the fourteenth century. It was the first attempt to represent natural

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scenery. The large tree in the center represents distant scenery; plum or cherry blossoms middle distance, the little flowering plants the foreground. The lines of these arrangements were known as center and sub-center.

The art developed very slowly, and the many schools now so popular did not spring into existence until the end of the fifteenth century. This was the awakening in Japan coinciding with the Elizabethan period in Europe. In this later part of the fifteenth century architecture as well as art underwent great reformation. As the *kakimono* (scroll picture) and arrangement of flowers were generally the only ornaments in a room, it was natural indeed that the flower arrangement influenced the interior decorations, which became more simple and more exquisite.

Yoshimasa (1436-1490), eighth Shogun of the Ashikaga Dynasty and a munificent patron of the arts, was the greatest promoter of Cha-no-yu, the ceremonial tea, and Ike-bana,

[26]

HISTORY OF IKE-BANA

flower arrangement. Yoshimasa finally abdicated the throne in order to devote his time to the fine arts. It was he who said that flowers offered on all ceremonial occasions and placed as offerings before the gods should not be offered loosely, but should represent time and thought. Rules then commenced to be formulated.

It is to the celebrated painter Soami, a contemporary and friend of Yoshimasa, that the Japanese attribute the new development, for it was Soami who conceived the idea of representing the three elements of Heaven, Man, and Earth, from which have grown the principles of the arrangements used at the present day. It was at Yoshimasa's Silver Pavilion in Kyoto, where the cult of Cha-no-yu, the tea ceremony, and Koawase, the incense ceremony, may be said to have been evolved that the art of Ike-bana received its great development.

If we follow the taste of the artists of this day, known as the Kano School, Sesshu (1421-1507), Sesson, Masanobu, Motonobu

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(1477-1561), and Shugetsu of the sixteenth century, we will find them all lovers of nature, so that Ike-bana advanced in this period a step farther than temple and room decoration and commenced in a crude way to consider natural beauty in floral arrangement. At this time Ike-bana was known as Rikkwa.

This same age conceived another form of Ike-bana called Nageire. Rikkwa and Nageire are the two branches into which Ike-bana has been divided. National favor has vacillated between these two for centuries. In the beginning Rikkwa was stiff, formal, and the more decorative; whereas Nageire was simple and nearer to nature.

Although Nageire began to come into favor in the Higashiyama Age, Rikkwa was still preferred, and Nageire did not truly gain popularity until the Momoyama Age, about one hundred years after Yoshimasa. It was at this period that Cha-no-yu, the Tea Ceremony, reached its highest development and strongly influenced the flower art: an adept

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in Cha-no-yu was pretty certain to be also a follower of Ike-bana.

The style of Nageire, after a long, hard struggle for existence as a dependent of Rikkwa, branched off, became independent and very popular. It was welcomed by the people of the sixteenth century for its freedom of line and natural beauty. So that while these two branches both started in the Higashiyama Age, Rikkwa better represents the taste of that time, while Nageire gives us a truer idea of the taste of the Momoyama Age. In short, Rikkwa was slighted in the Momoyama period, but in the first part of the Tokugawa Age (1603-1668) it was revived and became more popular than ever before.

In the Higashiyama Age Rikkwa was used only as room decorations on ceremonial occasions, but it now was followed as a fine art and looked upon as an accomplishment and pastime of the upper classes.

It has always been considered a dignified accomplishment. All of Japan's most cele-

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brated generals have been masters of this art, finding that it calmed their minds and made clear their decisions for the field of action. That men like Hideyoshi and Yoshimasa, two of Japan's most famous generals, found benefit in the practise of Ike-bana shows that it is valuable training, even for the masculine mind. Rikkwa reached its greatest popularity during the Genroku Age.

There were many works on Ike-bana published in the centuries from Kenei (1206-) to Genroku (1668-1704). The first was a book called *Sendensho*, published in the early part of Kenei, and there were many others, but none of much value to the student of flower arrangement. They gave few rules and their chief object seemed to be to withhold all information. They were all founded on Soami's idea of the three elements. Although these books were valueless as far as instruction is concerned, they were all fully illustrated, and by these pictures one can see the gradual progress of

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the art. Finally a most valuable book was written by Ikenobu, called *Kandensho*. This was carefully written and very instructive, with rules and principles freely given.

In the Kenei Age Rikkwa was simple and natural, with no extreme curves, but in Genroku the lines of the arrangement became complicated and the forms pattern-like. This was an age of utmost elegance. All the fine arts were highly developed, above all pattern-printing for fabrics and decoration. In the later part of the seventeenth century Korin, the famous lacquer artist and essentially a creator of exquisite designs, strongly influenced Ike-bana. At this period the combination of a pattern or design in flower arrangement, with lines which followed the natural growth of the plant, produced the most pleasing and graceful results.

It was in this later part of the seventeenth century that Ike-bana was most practised and reached its highest degree of perfection as an art. Still there were occasional backslidings into unnatural curves and into arti-

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cialities. This occurring at the end of the period caused a feeling of disgust with Rikkwa, and Nageire again revived. Until then only one branch of Ike-bana had been taught at a time, and this followed the taste of the day; but now rival teachers in both Rikkwa and Nageire existed.

Rikkwa reached its greatest popularity in the Genroku period, and also then commenced its decline. From the decline of Rikkwa, Nageire, the origin of the present Ike-bana, grew in power. From this time on it ceased to be called Nageire and took the name of Ike-bana. In the Tenmei Age (1781-1789) Nageire or Ike-bana advanced rapidly in favor and developed great beauty of line. At this date the exponents of the art not only studied nature freely, but combined this knowledge with that of Rikkwa, the result bringing Ike-bana to a very perfect state of development. After Tenmei the purest and best taste in Ike-bana began to diminish and a formal and artificial form of arrangement came into existence. This is

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the present form, which has a fixed rule or model known as Heaven, Man, and Earth.

The most popular schools of today, Ikenobu, Enshiu-Ryu, Misho-Ryu, etc., adhere to these principles, but there still exist in Tokyo and Kyoto many masters of Ike-bana who teach the simpler forms of Ko-Ryu, and Ko Shin-Ryu of the Genroku and Tenmei ages. They feel that the rule of Heaven, Earth, and Man, too obstinately adhered to, gives constraint and spoils naturalness of arrangement. It is absolutely necessary to use these fundamental principles in order to achieve a well-balanced arrangement, but to accentuate and exaggerate these lines is looked upon as poor taste by the admirers of these more natural schools. Therefore these lines must not be made so strong as to obliterate the natural form of the plant.

I feel most strongly that the styles of Ike-bana practical for use in the Western world are those which combine the pattern or rule with following the natural lines of

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plant growth. In doing this we are able to enjoy not only an exquisite composition, but also a bouquet in which one sees and feels the surroundings from which the flowers were gathered.



CHAPTER TWO

THE THEORY OF JAPANESE FLOWER ARRANGEMENT

THE theory of this art, for so the Japanese consider it, is not only interesting but is as helpful in producing the beautiful results as the few flexible rules; and the theory is as inseparable from these rules as the early history of Japan is from its mythology. Religion also contributes to this theory. Since flower arrangement entered Japan from China with Buddhism, it naturally was imbued with Chinese and Buddhist philosophy. The Buddhist desire to preserve life lies at the root of the whole subject and has created most of the rules of flower arrangement, controlling also the shapes of the flower vases, which are so formed as to help to prolong the life of the flowers. So much thought and time would never have

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been given to preservatives had not this desire predominated in all their floral offerings.

Quaint and mythical as these ideas appear, to them the beauty of line is due, and we cannot but doubt if the same results could ever have been achieved by commonplace thoughts.

The idea of good and evil fortune governs both selection of material and form of arrangement. The colors of some flowers are considered unlucky. Red flowers, which are used at funerals, are undesirable not only for that reason, but also because red is supposed to suggest the red flames of a fire. An odd number of flowers is lucky, while even numbers are unlucky and therefore undesirable, and never used in flower arrangements. With the odd numbers one avoids symmetry and equal balance, which are actually seldom found in nature, and which from the Japanese standpoint are never attractive in art of any description.

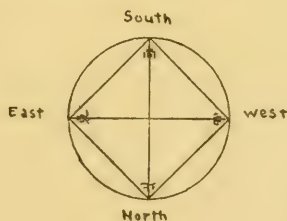
The different members of the group in a flower arrangement are distinguished by such

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classifications as Heaven, Man, and Earth; Earth, Air, and Water; Father, Mother, and Child. The idea of applying a distinction of sex to inanimate objects enters as largely into flower arrangement as it does into all Japanese landscape gardening; but of that we will treat more fully in the practical part of this book.

Consideration of the vase as being something more than a mere holder of the flowers is purely Japanese. They think of the surface of the water, which they always expose, as the surface of earth from which the group springs. This aids in working out the effect of representing a complete plant growing as nearly as possible in its natural conditions.

The vase always represents to them the points of the compass; thus:



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Just the opposite from our points of direction, for the reason that the Japanese put themselves in the place of the vase.

They give an expression of the seasons in their floral arrangements, grouping the flowers differently according to the time of the year. For example, in the month of March, when high winds prevail, the unusual curves of the branches convey at once the impression of strong winds. In summer the Japanese rejoice in the low, broad receptacles, where the water predominating produces a cooler and more refreshing arrangement than those in upright vases.

There is no occasion which cannot be suggested by the manner in which the flowers are arranged.

It might seem strange to us to have our departure from home announced by an unusual arrangement of flowers. Yet hundreds of ordinary occurrences are heralded by charming flower compositions. So many Japanese poets have sung of the willow, comparing its very long branches with long

THEORY OF FLOWER ARRANGEMENT

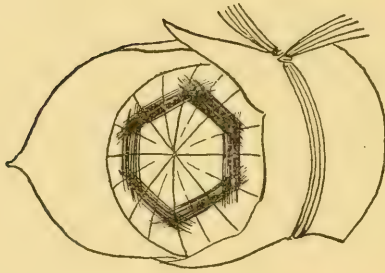
life, happy married life, etc., that it is frequently used for many celebrations and is a great favorite for an arrangement made at parting, the length of branch insuring a safe return from the longest journey, especially if one branch is made to form a complete circle.

For a house-warming white flowers are used, as they suggest water to quench a fire; fire being their constant dread, as in the construction of many houses everything but the roof is inflammable. Red flowers suggest fire, so should be avoided on such occasions. To celebrate an inheritance all kinds of evergreens or chrysanthemums may be used, any flowers which are long-lived, to convey the idea that the wealth or possessions may remain forever with you.

There are appropriate arrangements for all felicitous occasions, as well as for sad ones. An offering at death should be of white flowers, with some dead leaves and branches, so arranged as to express peace. All gifts of flowers must be in bud, so that

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the person to whom they are sent may have the pleasure of seeing them open — quite a contrast to the present Western idea of everything being forced to perfection before leaving the florists.



CHAPTER THREE
PRINCIPLES AND RULES OF
JAPANESE FLOWER
ARRANGEMENT

How the Flowers are Held in Place

THE first step in the arrangement of flowers in Japanese style is to make the support or *kubari* which holds the flower in an upright position in the vase. This support must be firmly placed in the vase so that it will not slip from side to side before the flowers are put through it.

Almost every school has a different style of support. In some schools the *kubari* is cut differently for every season of the year. The ones used by Koshin-Ryu are the simplest and are the same throughout the year. They are like the cuts given on page 42.

Take any piece of wood in which the sap is running and which can be bent without

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FIG. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 5

splitting; the stick should be in proportion to the size of the vase, usually about the thickness of one's thumb. Split the stick at one end, a little to one side of the middle, for about an inch, or long enough to admit all the branches you wish to pass through; then at the end of this slit, or where the opening stops, make a notch with a knife through the bark on the thinner side and bend this thin side back until it forms a fork like Fig. 1. This notch forms a hinge which can be opened wide enough to admit of many flowers or closed so as to hold only one. It also prevents the slit from running the entire length of the stick.

In measuring the stick place one end an inch below the top edge of the vase, slanting the other end over the top edge on



*Showing how Flowers are placed in
Holder No. 1*



*Showing how Flowers are placed in
Holder No. 2*



*Flowers placed in Holder No. 4
This arrangement is described under
Ashirai*



*Showing Flowers placed in
Holder No. 5*

PRINCIPLES AND RULES

the other side. This will make it long enough; but were you to measure straight across the top of the vase when you opened the stick at the end, it would become too short and fall into the receptacle.

In placing the support in the vase put the open end at the back of the vase. Place the open end in first and force the stick into a horizontal position with its other end. The support should be at least one inch below the surface of the water when in its proper place; thus it will be entirely hidden from sight and the flowers will appear to be holding their upright position without artificial aid. This *kubari* is easily made and will be found most useful in making one branch or flower stand upright in a wide-mouthed receptacle.

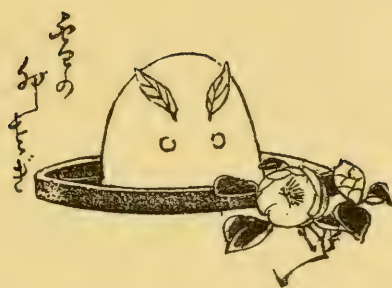
Another support is made from a forked piece of wood with ends slanted off at different angles. (See Fig. 2.) This is better for large branches which require great strength in the support, but for all flowers and slender branches Fig. 1 is the

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better. It is often difficult to get a forked stick the proper size. It will either be too large or too small. Whereas the first *kubari* can be cut to fit the flowers you intend to pass through it and will require no wedges to fill up the unoccupied opening at the back. These wedges, which the beginner often finds necessary to keep his flowers firm in the *kubari*, are not desirable, as they are untidy and detract from the all-in-one parent-stalk appearance.

If you have no suitable wood at hand from which to make a support, use the ends of the branches or flowers you are arranging, crossed as shown in Fig 5. This is not considered desirable and is used only in an emergency.

These stick supports are used for all flowers and plants placed in high vases, but for water-growing flowers in low receptacles the lead rings and metal holders are used in the ways described later.



CHAPTER FOUR

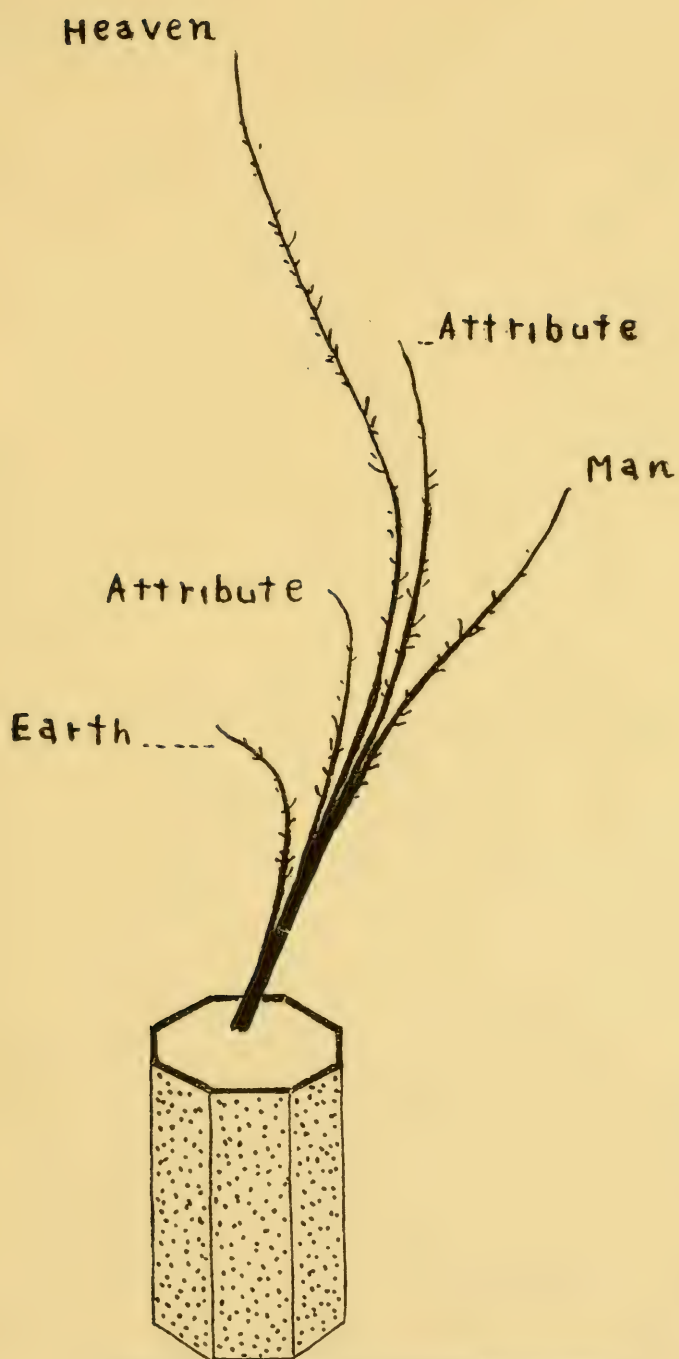
*AN ARRANGEMENT OF THREE
FLOWERS IN HIGH VASE*

FIRST select your flowers or branches. In time one learns to choose flowers which lend themselves to the three principles of Heaven, Man, and Earth so nearly to begin with that very little bending or pruning is necessary.

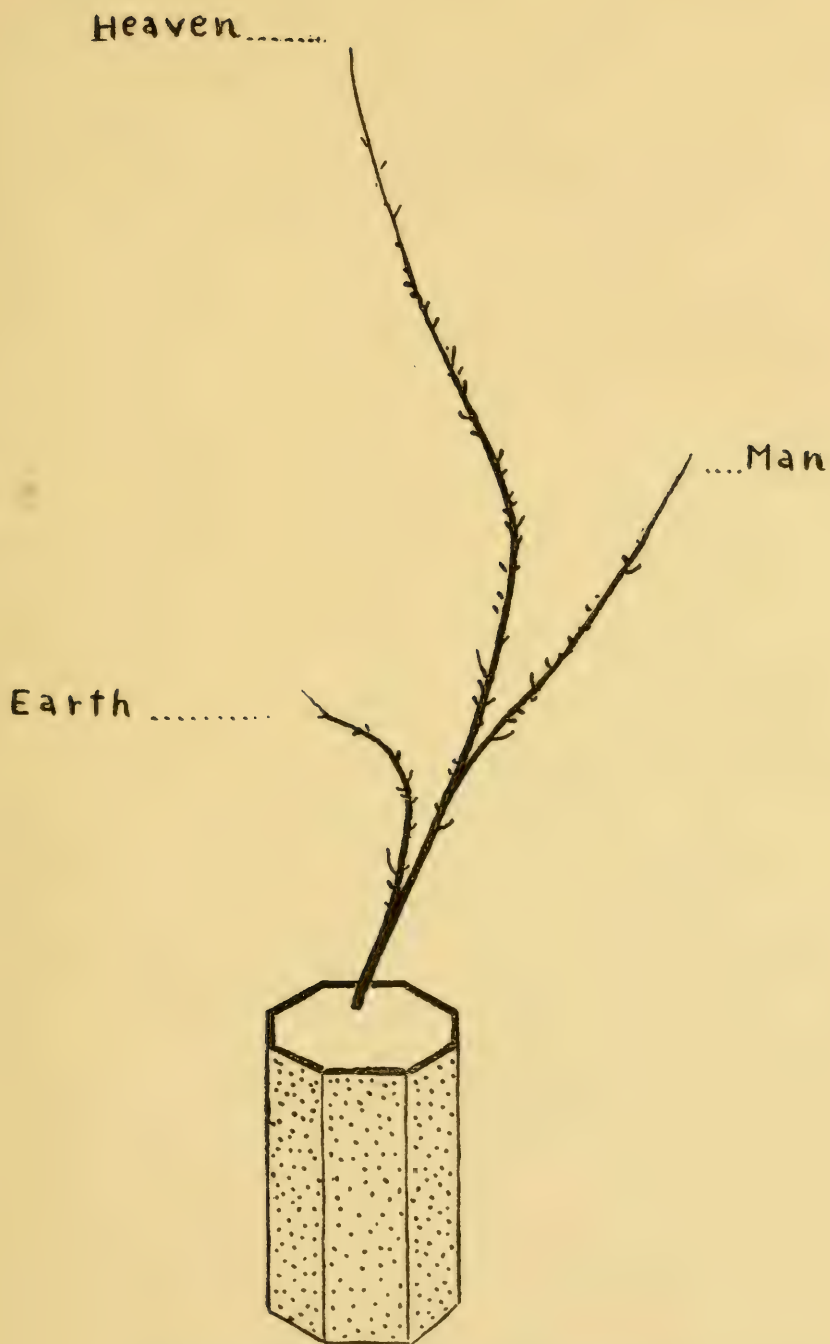
When you can yourself choose your own material to work with half the battle is over; but if obliged to use branches or flowers chosen by the uninitiated the task is made difficult.

Select your flowers or branches with as long stems as possible.

Every arrangement must have the three principal parts known as Heaven, Man, and Earth. Any additional branches or sprays are merely supports to these main principles.



Principal Lines used in Flower Arrangement



Principal Lines used in Flower Arrangement

ARRANGEMENT IN HIGH VASE

The lines of these three principles are described by the Japanese in this way:

Heaven



Standing

Man



Going

Earth



Running

For convenience we will always call these three parts Heaven, Man, and Earth. Every school applies different names to these principles, but to vary them here would only cause confusion, and whatever each school may call them, they all place them in the same position in grouping and give them the same relative heights.

Before commencing the arrangement bear in mind these important rules:

JAPANESE FLOWER ARRANGEMENT

First. The idea that your arrangement is to represent a living plant, *not* cut flowers.

Second. By form of arrangement to suggest the season of the year.

Third. Suggest the nature of the growth of the plant you are arranging by the proper use of buds, open flowers, and withered leaves.

Fourth. Be sure to keep all the branches or stems together at the base for at least four inches above the surface of the water, to form the parent stalk. This is *most* important. Branches separated at the base are very badly arranged. The surface of the water in which the flowers are placed represents the surface of the soil from which the group springs; so that here you want to convey the impression of strength and a vigorous origin. For four or five inches the stems or branches must follow the same line. This need not always be a strictly vertical one, but if curved, the curves *must* be strong and avoid all weak bends and angles. This is a most important rule, for without

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ARRANGEMENT IN HIGH VASE

strength and unity at the base the group loses the effect of a living plant; it loses also strength, character, and style. An arrangement spreading and separating at the base is *not* Japanese.

Fifth. Branches or leaves must never cross each other in an arrangement.

Sixth. Consider the blossom as a detail of the composition, of little artistic value if dissociated from the parent stalk and from those lines of growth which impart to it its character.

Seventh. Never use even numbers of branches or flowers, always uneven.

Balance and beauty of line without repetition must be the distinguishing feature in these arrangements.

In making your first arrangement of three flowers in an upright vase, select flowers the stems of which are simple and straight without many branching leaves or flowers. The best material for a beginner is pussy-willow, for its stems are pliable and of uncomplicated lines. To work with these first for

JAPANESE FLOWER ARRANGEMENT

practise will give more satisfactory results than if fuller sprays are attempted.

Work slowly to begin with; but in the end you will find that flowers take no longer to arrange in Japanese style than in any less satisfactory way.

When arranging white and colored flowers together, put white or lightest shade at the top, unless the dark flowers are the longest; then you are obliged to use them as Heaven. But the best form is to have white or delicate shades at the top.

First pick out your Heaven which must always be the longest one and take the central position in the group. Its length should be one and a half times the height of the vase.

Man comes second, next in length. It should be half the length of Heaven.

Earth is third and shortest. It should be half the length of Man.

The lengths should be determined before the sprays are bent.

Before these branches can be placed in the receptacle they must all be bent into
[58]

ARRANGEMENT IN HIGH VASE

their proper shapes. The bending is done according to the rules for bending given later.

Now take the longest branch, from which Heaven is to be made. It must then be bent carefully into this shape, (see cut) or a line as nearly as possible like it. There can be but one Heaven branch. It can never be multiplied.



Hold the branch up before you and look at it carefully to determine which side will serve better



for the front. This should be the side the leaves and flowers naturally turn to. After you have bent it to your satisfaction, place it in water, but *not* in the receptacle the arrangement is to be made in.

Next take up Man, which should be the first placed in the vase. It will be shorter than Heaven, but follows its lines like this.

JAPANESE FLOWER ARRANGEMENT

(See cut.) Hold this branch in your hand together with Heaven, having it directly in front of Heaven and making its lines correspond with those of Heaven for four inches at the base. Above the four inches it can show more independence and branch off farther from Heaven, but must still hold the same lines, only at a distance from it.

Last of all you bend the Earth branch, which like Man takes the lines of Heaven at the base for four inches. Hold Earth in your hand with the other two branches in order to get the base lines exactly right. The Japanese always first compose an arrangement in their hands before placing it in the vase.

Earth, after following at the base the exact lines of the other two, takes an independent line like this (see cut) — a decidedly lateral tendency that none of the other branches have. It is necessary that this branch should appear very far back of the others.

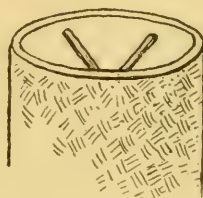


ARRANGEMENT IN HIGH VASE

Now you have your flowers ready to put in place. The beginner must follow closely all these rules to be sure of being right before he commences to put the flowers in an upright position in the vase. If you understand well the theory of arranging these three you can arrange any number of flowers in the same way.

Your *kubari* having been firmly fixed in the vase as described, the vase is filled about three-quarters full of water.

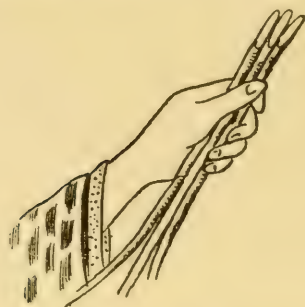
If filled to the brim you spill the water in placing the flowers, so wait until the arrangement is completed, then fill.



With the open end of the *kubari* away from you as in the cut, take Heaven in your hand, place Man in front of it, and into the hollow formed by Heaven place Earth back of Heaven.

While you hold the branches in your hand, take the knife and cut off on a slant all the branches; thus:

JAPANESE FLOWER ARRANGEMENT



For if your stems are left blunt and round at the ends the *kubari* will be split apart; or if you slant off each one separately as you finish bending it, you are apt to cut it wrong; for if the branches are not all slanted off on exactly the same side they will fall apart at the base, where they must be joined as one. No amount of twisting and turning will bring them into proper place if they have been cut on opposite sides.

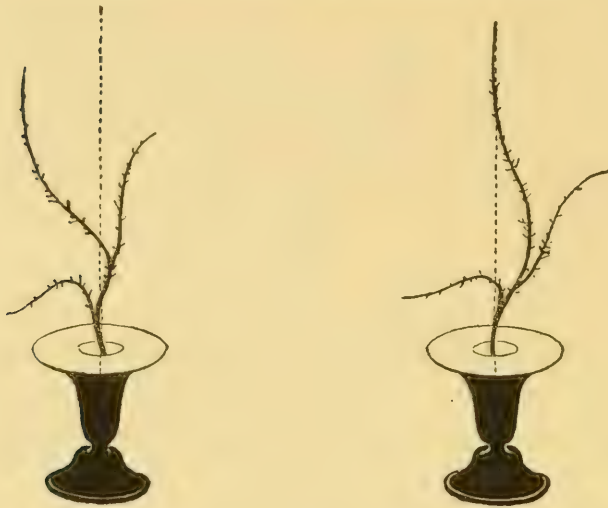
Next put Man in the *kubari* and pull as far forward into the fork of the *kubari* as possible. When it stands firmly erect by itself follow it with Heaven, pulling that close to Man, and then Earth goes in last at the back and is pulled close to the other

ARRANGEMENT IN HIGH VASE

two. The *kubari* should have been cut just large enough to have these three fill the opening, Man pressing firmly to the end of the forked opening in the *kubari* and Earth pressed against the back of the vase. Should they not fill the opening, use sticks cut from the ends of the flowers you are using to fill up with. Cut these wedge sticks all about four inches long, slanting each one off at the bottom, and pass them through the *kubari* into the space back of the flowers until all the opening there is filled up and the flowers are firmly wedged in place.

When you have finished placing the flowers in the vase, sit at a distance and carefully look your arrangement over. First observe the balance of the lines. The top of Heaven must be directly over its base and Earth must balance Man, though not on the same level. If you find Heaven, or the central branch, seems a little out of position after you have placed it in the vase and appears as follows:

JAPANESE FLOWER ARRANGEMENT

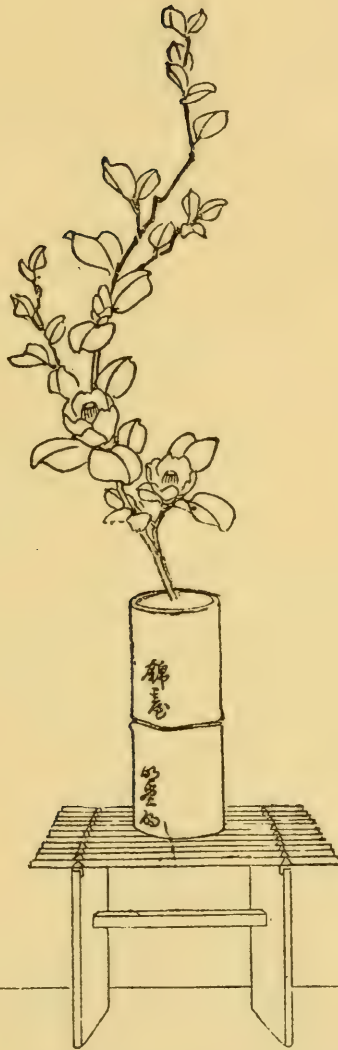


turn the *kubari* in the vase a little to the right or left as the case may require.

Then see that the stems are all together at the base for about four inches. This is absolutely necessary in order to make the few cut flowers seem one whole and growing plant. The stems, in keeping close together and appearing as one, form the parent stalk and give strength to the whole arrangement. This also is its most Japanese characteristic, the feature wherein the Japanese arrange-

[64]

山茶 つばき
白三花



天保七年丙申初冬於紫野大檀寺
塔頭松源院勅使之間挿之

采滴亭蘭溪
通稱 奥村勘貞藤原金良

Three Sprays of Magnolia



*Any Three Sprays of Flowers growing in Clusters
may be arranged as these*

ARRANGEMENT IN HIGH VASE

ments most differ from those of all other countries. The rest of us only show the tops of plants or just the flower itself in arranging flowers, while the Japanese show the whole growth from where the plant leaves the ground up to its tip.

To determine the proper distance for which the branches should be kept together to form the parent stalk, until the eye has become trained in recognizing it, hold your hand about the stems as shown in the cut. Then take the line from above the forefinger to the surface of the water.

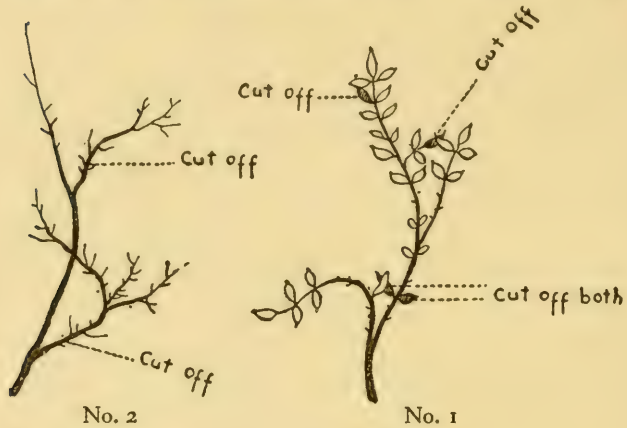


No two branches must be exactly the same height or point in the same direction. They should all turn upward at their tips to give a sense of aspiration, of the stretching heavenward of the plant's growth.

Next cut off all ill-placed or superfluous twigs, leaves, or flowers. By this is meant

JAPANESE FLOWER ARRANGEMENT

where one leaf hides another (cut 1) or where one twig crosses another, as in cut 2. You must have every flower, leaf, and twig so arranged that it shows plainly its



own lines, but in no way hides the flowers, foliage, or line of any other part. You must not recklessly at first, cut off foliage or flowers which seem out of place but wait until your flowers are all put in the vase. Then take time in deciding which flower or leaf must be sacrificed. The beauty of the result depends entirely upon the manner in which this cutting is done. When rightly
[74]

ARRANGEMENT IN HIGH VASE

done each flower, twig, and leaf stands out in clear-cut outlines and the arrangement appears full; but if heedlessly done and the wrong parts are sacrificed, it appears poor and scant, although there may be no confusion of line or actual faults. This is a very important part of flower arrangement and only great care and practise will bring about the proper result. It is not so difficult as it at first appears, however.

Every arrangement of flowers should have some buds, some half-open flowers, and some fully open ones. Use the half-opened for Heaven, the full-blown for Man, and the bud for Earth. If you have two full-blown flowers, use one high and the other low and arrange a leaf just above the one in the lower position, half covering it. This is because flowers blooming under leaves are considered *In* or feminine, and take the lower places.

Do not forget that while it is allowable for branches to bend down toward the earth, at their ends they must be bent up toward

JAPANESE FLOWER ARRANGEMENT

Heaven. Tips which cannot be made to bend up must be cut off.

A flower must always have a leaf near it. This is not only to enhance the beauty of the flower, but the leaf acts as a water-sucker. Without the aid of a leaf a flower is incapable of getting enough water for its needs and soon withers. This applies where flower and leaf grow on the same stem.



CHAPTER FIVE

*THE TWO PRINCIPAL FORMS OR
STYLES USED IN FLOWER
ARRANGEMENT*

IN and *Yo* are the names of the two styles in one or the other of which every Japanese arrangement must be made.

In is the female style. It has Earth to the right.

Yo is the male and has Earth to the left.

These statements may not seem to agree with the diagrams, but it should be remembered that the Japanese put themselves in the place of the vase, and in this book directions are given from the Japanese standpoint.

Outside of Japan, where many meanings and symbolisms are attached to the sex of the style, it will not matter which arrangement you make, except for consideration of

JAPANESE FLOWER ARRANGEMENT

the space your flowers are to be placed in. When they are not to be placed in the center of a mantel-shelf or table but at one side, Earth should project towards the widest



"Yo" or male



"In" or female

space, not towards the end. Otherwise let the natural curves of the flowers decide the sex of your arrangement. So that if Heaven or central flower has naturally a decidedly *In* bend, make a feminine arrangement, with Earth going to the right.

Or should Heaven have a natural curve in the opposite direction, put Earth to the
[78]

PRINCIPLE FORMS OR STYLES

left in the hollow and make a male or left-sided arrangement.

Earth's lateral bend is due to the need of such a line to balance the curve of Heaven in the opposite direction.



CHAPTER SIX
TO MAKE AN ARRANGEMENT OF
FIVE FLOWERS

ARRANGEMENTS of five flowers or branches are called *Gogyo*. They should be arranged like the cut.

No. 1 represents Heaven.

No. 2 represents Man.

No. 5 represents Earth.

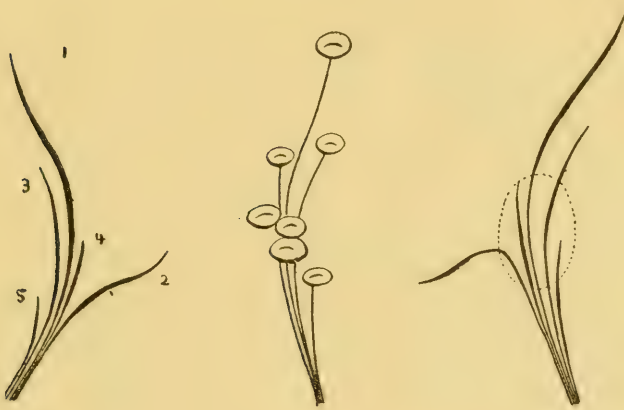
But they are placed in the arrangement as they are numbered; No. 3 and No. 4 being attributes to Heaven and Man.

Forming "Steps" or "Dan"

In some arrangements you can make the flowers form "dan" or "steps," like this: If the branches have many flowers or leaves, or if you are arranging numbers of branches together, then put the greater part of the

ARRANGEMENT OF FIVE FLOWERS

flowers or leaves, as the case may be, in the encircled place in the right-hand figure in the diagram. This is the main body of the arrangement and is called *do*. Never use this style of arrangement with three flowers.



CHAPTER SEVEN
*HOW TO ARRANGE FIVE
CHRYSANTHEMUMS*

SELECT the flowers most graceful in shape for Heaven and Man, which would here be No. 3 for Heaven and No. 1 for Man, with No. 5 for Earth, leaving Nos. 2 and 4 as *tasuke* or attributes. The *tasuke* should never be taken from the most striking material or most beautiful flowers, for those must be used in the more prominent positions of Heaven, Man, and Earth.

Heaven should have a fully opened flower, turning a trifle towards the back, so as to reveal the back of the flower. The *tasuke* of Heaven can be either a half-opened flower or a bud. For Man use a half-opened flower or a full-blown one. Earth should be full-blown and should be faced straight

TO ARRANGE FIVE CHRYSANTHEMUMS

upwards. One of the five flowers should be behind the leaves. This naturally will be one of the *tasuke*, as No. 2 in the cut, showing the five chrysanthemums arrangement completed.



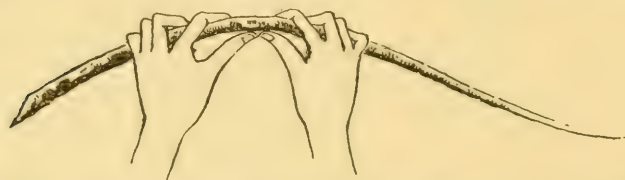
CHAPTER EIGHT

*RULES FOR BENDING FLOWERS
AND BRANCHES*

BENDING the flowers and branches into the shapes desired is a very important part of Japanese arrangement, and there are many methods by which this bending may be accomplished.

Flowers Bent by Hand

Most flowers and slender branches can be bent by the pressure and heat of the hand. In so doing take care that you bring the



pressure to bear between sections, not at the joints. Hold flowers in your hand as shown in the cut. Put thumbs underneath the stem

BENDING FLOWERS AND BRANCHES

and the first and second fingers above. The thumbs must be kept close together while you bend, as the stems will break if the thumbs are separated. Bend the stem into proper shape by pressing up with the thumbs and pulling down with the first and second fingers. Try to twist the stem a trifle as you bend. Do not hold the pressure too long on any one part of the stem, but keep the fingers moving along the stem back and forth for the distance of the desired curve. All flowers and branches will be found easier to bend and will hold their curves better if, before arranging, they are placed in deep water in tubs or pitchers, for over night if possible; always for one hour at least before arranging. The chill taken off the water will also make the stems more pliable.

To Bend Larger Stems of a Woody Nature also Small Branches

These large, tough branches can sometimes be bent by hand pressure, especially branches of spring blossoms, such as the

JAPANESE FLOWER ARRANGEMENT

fruit blossoms and the flowering shrubs. The branch to be bent is held in the palms of one's hands like this:



Another method is to tie down the branch for twelve hours, or attach weights to branches as shown on the opposite page.

Branches may be bent until they break if the broken part comes beneath the surface of the water, but the bark must not be injured on any part visible above the water. Branches can also be bent over the knee.

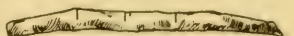
The last resort with an obstinate branch is to use wedges, which is seldom done except

BENDING FLOWERS AND BRANCHES

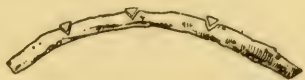
by the school of Enshiu-Ryu; but by their use very large branches may be curved as one wishes. It is done in this way on the



opposite side from which you wish the branch to curve. Make incisions with a saw. (See cut.) Then cut out wedge-shaped pieces from another branch; thus:



forming pieces like this



JAPANESE FLOWER ARRANGEMENT

Then open the incisions and put in wedges, and force them down level with the bark of the branch.

Another way to facilitate bending an obstinate branch is first to heat it at the place where the bend should come, then bend by wrapping it with paper dipped in vinegar over the heated spot.

Bending of Leaves

By this is meant the turning over of leaves so that their backs may be seen. For this use only the fingers dipped in water. The foliage of daffodil, narcissus, and iris is bent in this way.



CHAPTER NINE

*WATER-GROWING BULBS AND ALL
ARRANGEMENTS MADE IN LOW
BROAD RECEPTACLES*

LEAD rings and metal flower holders are used in place of the wooden supports for water-growing plants, and always in the flat, low receptacles. These holders are made in many shapes and of lead, iron, and bronze. The commonest are of lead, usually of two or three circles, each forming openings for the flowers; and in the shape of turtles, fish, etc. An attractive holder is a bronze crab holding the group of flowers in his claws at one side of the receptacle.

The finger openings of the scissors used for cutting flowers may also be employed as a holder when no other is to be had. Or a metal chain placed around the group of

JAPANESE FLOWER ARRANGEMENT

flowers and tied in a loose knot with the ends pulled out makes an excellent holder.

Use your own ingenuity and see if you cannot find amongst your possessions some-

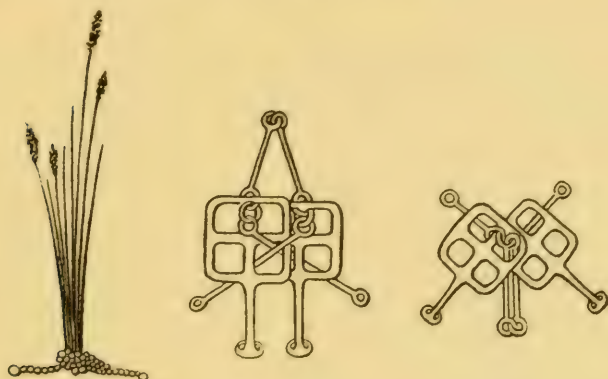


thing which can be utilized. You could not better succeed in pleasing the Japanese than by happening on some form of holder never used by them.

Before you commence remember that you are not merely trying to arrange a group of flowers suitable to the low vase, and which will appear well in it, but that you are endeavoring to represent the conditions in which the plant grew. Should the plant

WATER-GROWING BULBS

have been growing in or near the water in its natural habitat, make the flowers and leaves occupy the smaller part of the vase at side or corner and the water predominate.

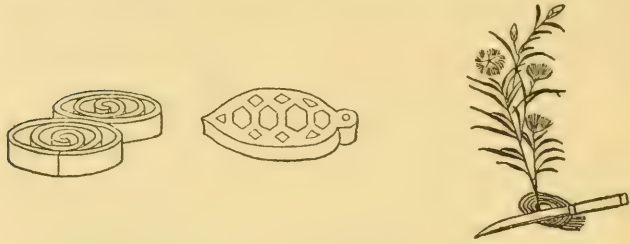


This gives the refreshment of the actual out-of-doors in the locality where the plant was growing.

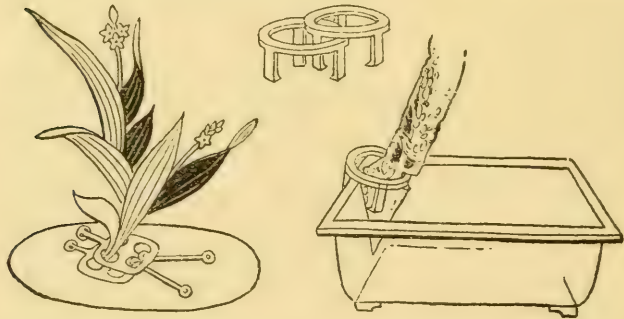
When ready to arrange the flowers, select them as before, according to the three principles of Heaven, Man, and Earth. But in these flat vases it is better to make a separation in the groups. Put your Heaven and Man in one opening of the holder, placing Man in front of Heaven, and Earth in an

JAPANESE FLOWER ARRANGEMENT

opening by itself, with at least one opening intervening between it and the Heaven group. This better represents the growth



of water plants in clumps or clusters. These lead rings were devised with the idea of leaving openings between the groups of flowers



so that the gold fish, so frequently used with the water arrangements, could swim in and out beneath the cool shade of the leaves.



Simple Arrangement of Iris

アシ・コヲホネ



Arrangement of Yellow Lilies and Reed Grasses

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Arrangement of Three Irises

フトエ

シヨヲブ



Water Arrangement showing Iris and Grasses



Different Ways of grouping Iris Leaves

観音蓮 くわんおんれん

さきさき

あまのこ

あまのこ

あまのこ

花



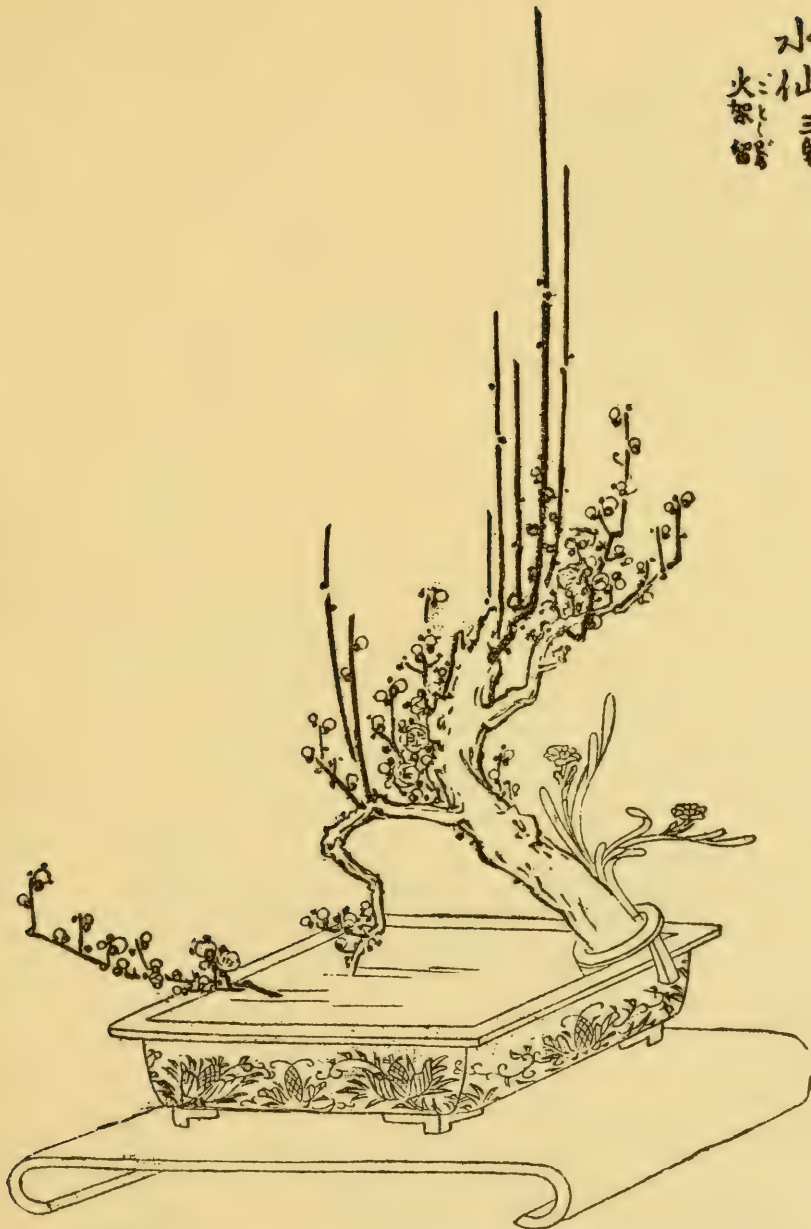
若州藩中

掬翠齋沖石

通稱 森川市民左門源俊高

Simple Arrangement of Leaves

梅
水仙
三
火架留



Water Arrangement. Showing how a branch may touch the water but must come out again turning upward

浮蓬草 うきほうそう
 十一葉
 三花

ゆくゆくさひさひさひさ
 あんあんあひあひあひ
 とろりとたろりと
 何せ今うのれ
 完和



壽鳳齋清雅
 通稱
 服部辨次郎

Arrangement of Common Yellow Lily

WATER-GROWING BULBS

Such openings left for the fish are known as *sakana-michi*, or fish highways.

It is not correct in these arrangements to let any of the groups hang over the edge of the vase. The edge is considered as the frame of the picture, and nothing should be allowed to pass beyond it. A branch or spray in these water-growing arrangements may, however, bend over and touch the water, pass under it, and come out again, pointing upwards.

Flowers Arranged in Holders are Easier for a Beginner

The holder stands up of itself, and after placing it in the vase you can at once begin work. Then, too, the lines in these arrangements are more simple and upright and are arranged according to relative height and position, only very little bending being required. To my thinking there is no arrangement of flowers more beautiful than these in the low vases, and nothing can be accomplished more quickly.

JAPANESE FLOWER ARRANGEMENT

This style of Japanese flower arrangement is easily adapted to Western table decoration. There is no end to their variety. The low, broad proportions of these arrangements make them more suitable than the high groups generally used, cutting off those seated on one side of the table from those on the other, which is not conducive to conversation.

In these flat, open vases even a few grasses will make an attractive arrangement. Use

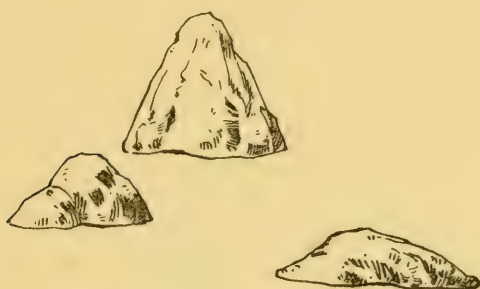


perhaps nine grasses for your Heaven, seven for Man, and five or three for Earth. If you are unable to get any sedge or reeds,

WATER-GROWING BULBS

which would naturally grow at the water's edge, use the foliage of daffodils or narcissi, and you will find the result as pleasing as if you had used flowers.

In these vases stones and rocks used to simulate a river bed make an effective deco-



ration. On the bottom of the vase place small stones fitted together closely so that the bottom is hidden. On top of these small stones place three quite large ones; one, as with the flowers, representing the Heaven element, the second that of Man, and the third the Earth. The stones should be something like these. Place the Heaven and Man stones near together, the Earth stone at a little distance, spacing like the

JAPANESE FLOWER ARRANGEMENT

water-growing plants. A bit of moss on the tops of these stones, or a tiny bit of cedar or hemlock trimmed into a tree shape and put at the side of the tallest or Heaven rock, makes a charming arrangement when no flowers are to be had.



CHAPTER TEN

ARRANGEMENT OF BRANCHES

NO more satisfactory effects or more charming results can be had than in working out Japanese rules with branches of trees. Here, as in all other arrangements, the Japanese prefer to follow nature. We, not so much from ignorance as lack of thought and time, take branches from trees where they have been growing in a horizontal position and place them in a vase in a perpendicular one, with the leaves standing up and facing to the front instead of flat and spreading as they grew. The Japanese have, of necessity, to let the main stick stand upright. In this position it forms the trunk of the tree, and the smaller twigs are twisted into the form of its branches, thus making a small branch of the tree appear as a whole diminutive tree.

JAPANESE FLOWER ARRANGEMENT

Branches are much used by the Japanese, for, unlike us, they consider them as flowers and use them for their most important arrangements.


To Put a Large Branch into a Vase without a Support

Take any well-shaped branch either from fruit trees, maples, or evergreens and you will find you can make an attractive arrangement by placing one such large branch in a vase without any trimming or support, provided that you bring the branch into perfect balance. By this we mean that the extreme summit of the branch must be directly over its base. Often, however, when the branch is merely thrust into the vase, it will fall over to one side, thus — forming no attractive lines and usually tipping over the vase as it falls out of balance. If this occurs, split the end for three or four inches at the base, bend one split to the right and the other to the left until these cut ends press tightly on opposite sides of the vase, and so

マ
ツ



Pine Branch


 大味園雅山
 辛理歌之娘
 筆目齋



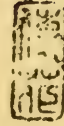


大味園雅山
 筆目齋
 辛理歌之娘

Plum Branch

常楽五葉松

ふくしま

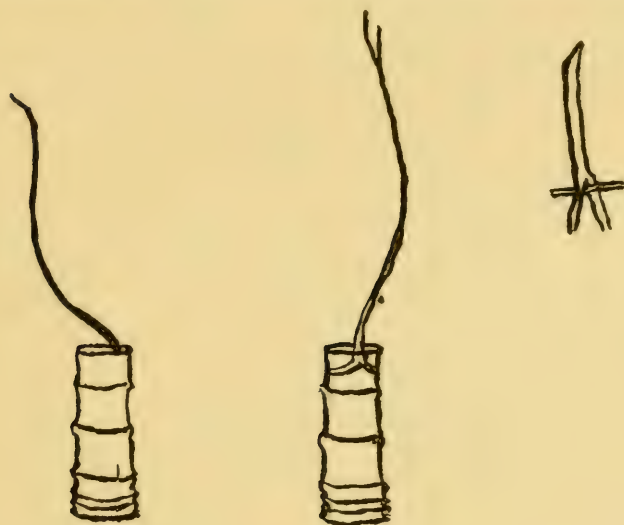


御藏前片町代地所置
松能齋西谷裡津

Pine and Plum

ARRANGEMENT OF BRANCHES

hold the branch firmly in proper position. When the branch is too large and tough to admit of your bending back these split ends



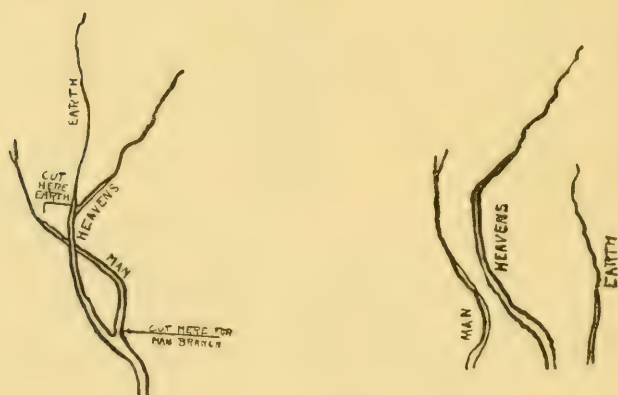
with your hands, put a stick into the opening to force it apart, as shown in the cut.

These branch arrangements will be found to make most striking decorations in rooms of large proportions. They will be found much more satisfactory than floral decorations, and they will out-last them.

CHAPTER ELEVEN

MAKING ONE BRANCH JOINED AT THE BASE SERVE FOR WHOLE ARRANGEMENT

TAKE a branch like the illustration and saw off the branch where it divides in two at the base at place marked



“cut off here for Man branch.” Lay this aside for Man. Where the branches join
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SYSTEM OF ARRANGEMENT

at the top and are marked “cut off for Earth,” saw off there to form your Earth. The three branches, when cut off according to directions, form the shapes shown in the illustration.



CHAPTER TWELVE
*HOW TO SUGGEST THE SEASON
OF THE YEAR IN FLOWER
ARRANGEMENT*

THE Japanese describe the growth of the plant from flower to fruit as the moving of the plant soul from flower to leaf and from leaf to fruit, according to the four seasons of the year. In spring the soul is in the flowers, in summer it is in the leaves, and in autumn it comes into the fruit, while in winter it spreads into the branches.

Spring Arrangement of Flowers

In the spring let your flowers be loose and spreading. Have some branches bending slightly toward the front and others toward the back. Heaven is always upright, but with the branches representing Man let some

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ヲモト



A March Arrangement showing Influence
of High Wind

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*An Arrangement suitable for February or March
when Winds are High*

HOW TO SUGGEST THE SEASON

point forward and others backward. Do this also with the Earth sprays.

Let the Midzu-giwa — the place at the base where all the stems must unite and appear as one stalk — be short, about three inches or so in length. The shortening of this part of the arrangement makes it look full and spreading, as all plant life is at that season.

The amount of water put into the vase is regulated according to the season. In spring, when the streams are full to overflowing, vases are filled to the brim. The Japanese put wax on the edges of the vase, so that the water can go over the rim at this season and look as if it were overflowing, yet not actually spill.

Summer Arrangement

In summer use young green leaves in great abundance. Cut leaves off near the water in order to give a cool effect.

Make the Midzu-giwa shorter than at any other season, about two inches in length and make your arrangement very full and

JAPANESE FLOWER ARRANGEMENT

spreading. Bring as much variety into the bend of your branches as possible. Shallow vases, with a wide expanse of water, are most used at this season.

Autumn Arrangement

In autumn use a few golden or yellow leaves in your arrangement, to suggest the harvest time.

Make your arrangements less full, using fewer sprays and branches.

The Midzu-giwa becomes longer, about four inches; for at this time the leaves are beginning to fall from the trees and one sees more of the trunk and branches.

The Japanese tell us to make at this season an arrangement expressing serenity and peace. By this they mean that we should make a simpler arrangement than in spring or summer and give more attention to beauty of line than foliage or flowers.

Winter Arrangement

In winter arrange flowers with few curves. Make your sprays or branches more flat.

HOW TO SUGGEST THE SEASON

Do not bring the Man and Earth sprays to the front, but when bending them away from the center spray bend them rather slightly backward.

Each line must stand out as clear-cut as the branches of a tree in winter. All plants have a sparser growth at this time. The foliage has entirely gone now and the trunk of the tree is seen to a greater height, so the Midzu-giwa is longer in winter than at any other season. It should now be five inches in length.



CHAPTER THIRTEEN

FLOWERS IN HANGING RECEPTACLES

VINES of all varieties should be placed in hanging vases, as the nature of their growth can be shown to better advantage in this way. A vine in an upright position is very unnatural, but in a hanging vase it can fall over the edge as though it were creeping over a rock or clinging to the side of a hill. Only the short and unimportant ends are allowed to go upright.

Arrangements are made in hanging vases according to the same principles of Heaven, Man, and Earth. Heaven is still the longest branch or spray, only in these receptacles it hangs down instead of standing upright. This is because the character of vines is to droop, and Heaven, the most important element of the group in flower arrangements, must always indicate in its lines the natural growth of the plant.



Arrangement of Morning Glories in Hanging Vase

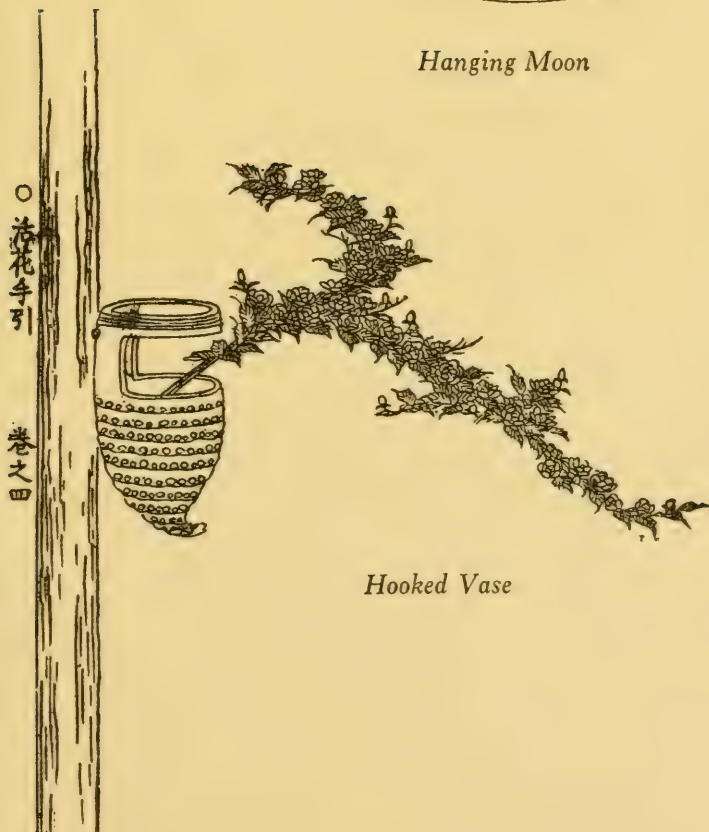


又木齋
通稱 川嶋直次郎
洲雅

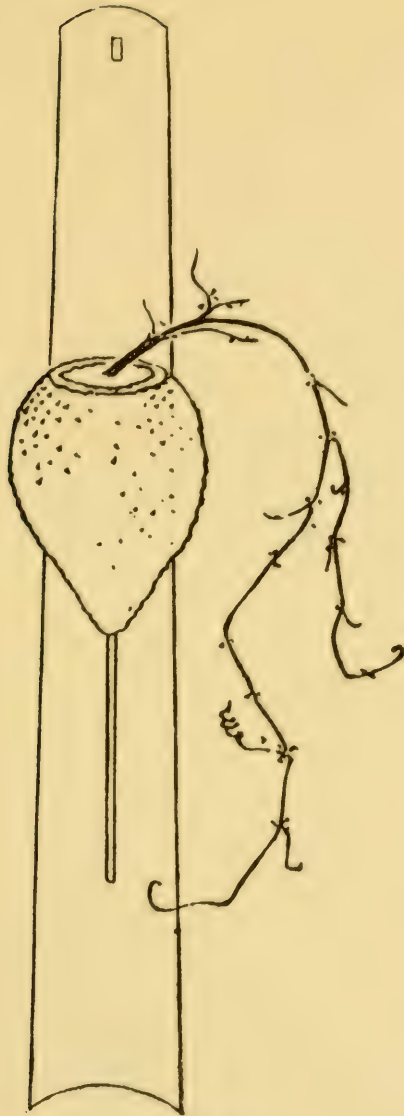
This shows a Hanging Arrangement in which the Heaven is Upright, an exception to the general rule, owing to the natural growth of plant



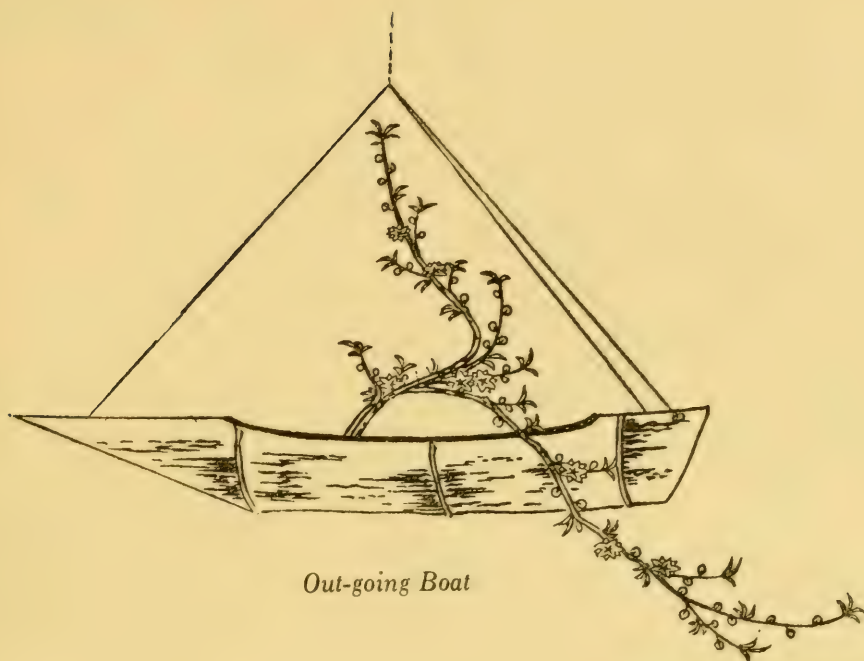
Hanging Moon



Hooked Vase



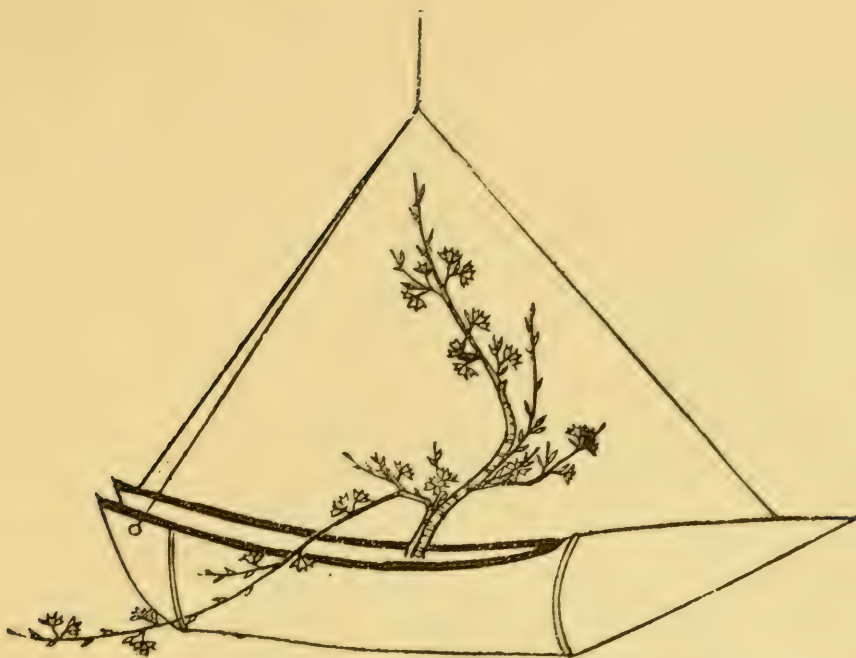
Hooked Vase



Out-going Boat



Standard Arrangement



Incoming or Boat of Good Fortune



Sitting Boat going

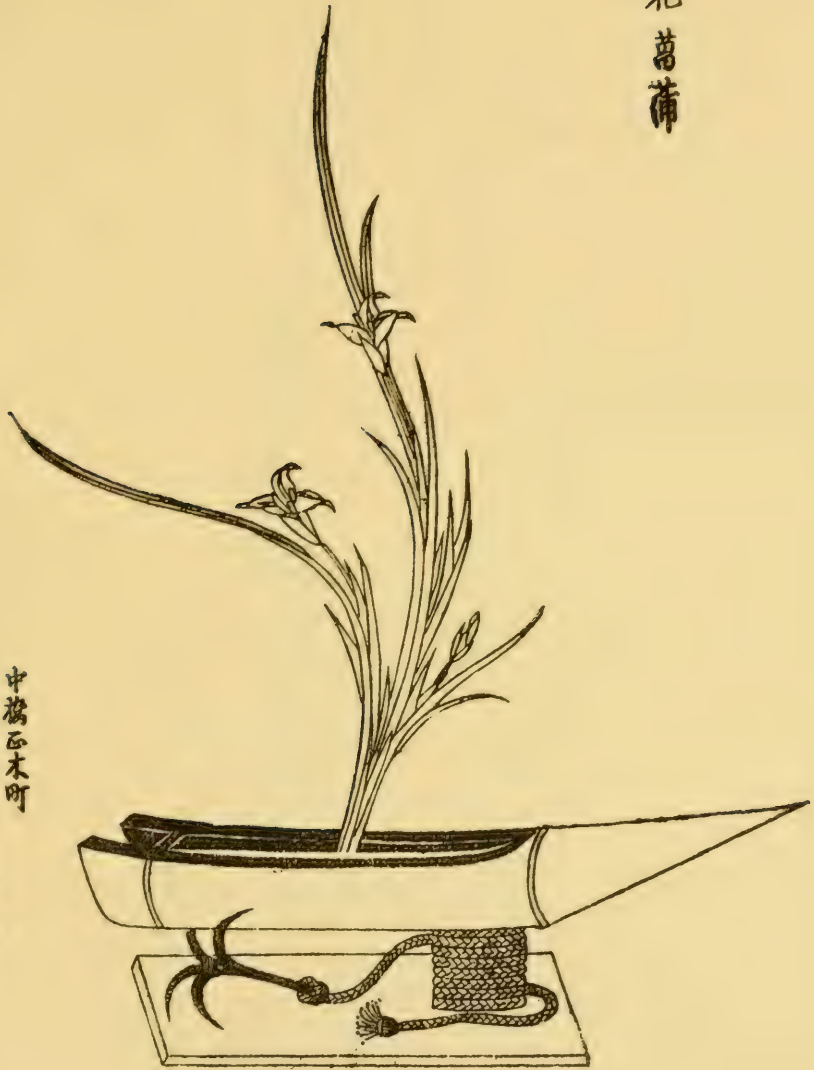


Hanging Moon



Morning Glories in Hanging Boat

花菖蒲



中橋正木町
松若赤吉川理船

Sitting Boat at Anchor



Boat Bow on with Iris

FLOWERS IN HANGING RECEPTACLES

Notice the illustration of an arrangement of morning glories. Morning glories should never have more than one or two full, open flowers.

One of the most popular and beautiful of the hanging arrangements is that done in a crescent-shaped vase so as to show the date of the month. The first day of the month starts with a long streamer hanging out in front on the left-hand side, as shown in the illustration. This streamer is shortened each day until the tenth of the month, when a new long streamer is put in at the back and there shortened each day until the twentieth, when the streamer again comes to the front; but for the last ten days it is at the right-hand side.

The boat in its various forms has been so perfectly described by Mr. Conder that only a few examples of it are given here.

Tree branches are also used in hanging vases. Trees being of higher growth than flowers and shrubs, it is proper that they should be placed high.

JAPANESE FLOWER ARRANGEMENT

When on the vase itself there are decorations of flowers or a poem, the sprays arranged in it should be so placed as to hide none of the decorations. The nail on which the hanging vase is hung must be halfway between the ceiling and floor. The longest streamer must stop within three inches of the floor.



CHAPTER FOURTEEN

ASHIRAI

ONE of the loveliest features in flower arrangement is known as Ashirai; it is also one of the most difficult to master. It is the placing at the base of the arrangement a flower of a different variety from that used in the main arrangement.

A flower is frequently arranged in this way at the base of a tree arrangement, simulating a flower springing up at the root of a tree. I give here an example of forsythia arranged with an Ashirai of camelia.

The Ashirai should be placed slightly to one side or a trifle behind the main arrangement. By no means must it cross the main arrangement in front, by any of its leaves, flowers, or branches. The Ashirai and the main arrangement should be separate and distinct, each perfect and complete without the other.

ASHIRAI

The Ashirai must not be too close to the main arrangement nor too widely separated, but what the Japanese call “ideally” separated; then the effect is exquisite.

If, as often happens after you have finished an arrangement of shrubs or tree branches, it appears rather blank and “lonely” near the water, add Ashirai and the result will be charming.

How to Arrange Ashirai

As the original groups have been already placed in the support and fill it completely,



No. 1



No. 2

the Ashirai is placed outside the support and the end of each stem split at the base and turned back as shown in the cut. This holds



*Showing how a Branch with Asbirai may be arranged
without a Support*

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Asbira Arrangement of Pine Bamboo and Chrysanthemum

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Still another Arrangement of Asbirai

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翠菊 十七輪

嘉永二年己酉八月揀於
華頂山大書院

開右齋荷月

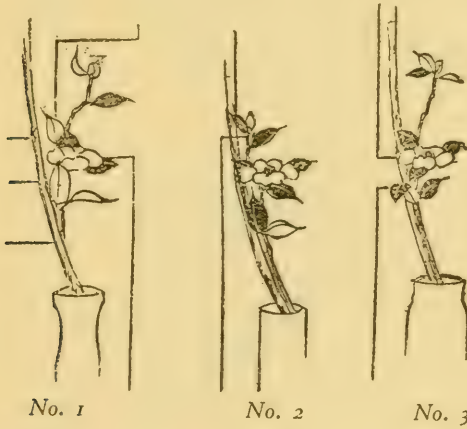
通編

民部卿學念

ASHIRAI

the Ashirai firmly. Another excellent Ashirai support is like the *kubari* with three prongs already shown. In this the main arrangement is placed in one side and the Ashirai in the other, as shown in the illustrations on page 160.

Ashirai in a water arrangement. When an Ashirai is combined with a flower arrangement made in a low, flat vase, the main



arrangement need have no Earth or lowest branch, but Earth will be formed by the Ashirai.

No. 1 represents Ashirai badly arranged,
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JAPANESE FLOWER ARRANGEMENT

because two leaves and a flower prevent us from a full front view of the main stem.

No. 2 represents Ashirai too close to the main stem.

No. 3 Ashirai is "ideally" arranged. It being separate and distinct, the effect is admirable. The leaves behind the flower marked by a long line at the right of the arrangement render the whole thing very effective. There should always be these leaves in an Ashirai arrangement.



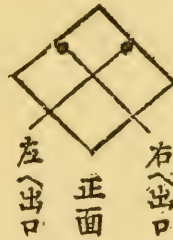


Asbirai arranged in Three-pronged Kubari

CHAPTER FIFTEEN

FLOWERS ARRANGED ACCORDING TO SHAPES OF VASES

WHEN the vase is round or oval, form an imaginary square in it as shown in the figure and draw out the branches from the upper two angles; that is, the branches are placed as always



in the center of the vase, but their upper ends are bent back towards the corners.

If the vase is square, hexagonal, or octagonal, place one of the angles in front and draw out the branches from the sides, *not*

SHAPES OF VASES

from the angles. But if the vase is a *low* square or parallelogram, one of the sides comes to the front and the branches are drawn from the angles.

Proportion of the Height of Flowers to the Vase

If the vase is a foot high, the flower in it should be a foot and a half high, or once and a half the height of the vase. The height of a flower is measured from the top of Heaven to the water.

In low, flat vases the diameter is taken and the height of the highest flower must be once and a half the diameter.

In flower vases placed on a stand measure the height of the vase, including the stand, and, as in other cases, make the flowers once and a half the height.

CHAPTER SIXTEEN
*FLOWERS BLOOMING IN AND OUT
OF SEASON*

IN Japan flowers which bloom in their proper season are the most highly esteemed and are considered the most suitable for gifts. When flowers blooming in season are arranged with flowers which have been forced into bloom in advance of or kept after their usual time of blossom, the seasonable flowers will always take the highest positions. Heaven and Man will be made of the seasonable flowers, and only Earth may be of those blooming out of their time.

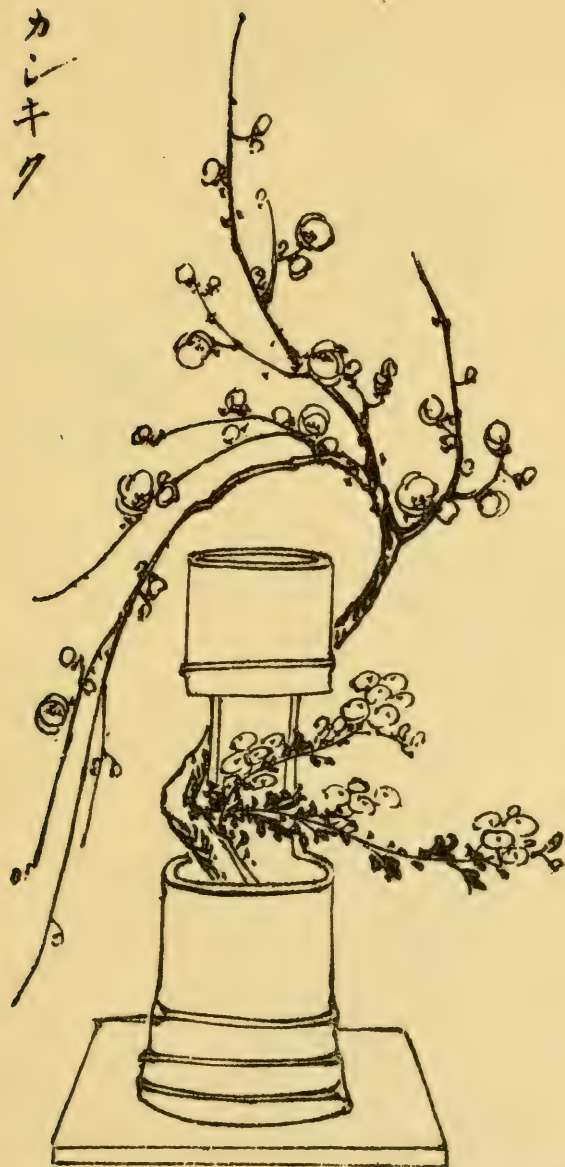
Flowers blooming out of season would never be chosen for a present by a Japanese nor used as decorations for an entertainment. In fact a Japanese never attaches any value to flowers or fruit forced out of their proper season; strawberries in January

JAPANESE FLOWER ARRANGEMENT

have no charms for him. In presenting flowers to a friend they always send them in buds, so that the friend may experience the pleasure of seeing the flowers open in his own home; and a branch of a non-flowering tree would be given while its leaves were forming, so that the pleasure of watching the leaves unfold would not be lost.



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Arrangement of Plum Blossoms. The upper section of the vase is filled with water only, and is supposed to represent the reflection of the moon

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Three-sectioned Vase with Wistaria and Iris

CHAPTER SEVENTEEN

HOW TO ARRANGE FLOWERS IN A VASE OF MANY SECTIONS

TREES are all *yo*, or masculine, so when they are arranged with anything else they must be above, while grasses and flowers, being feminine, can be put down in the lower parts of the arrangement. But when your vase is a hanging one, a many-sectioned vase or a double bucket, you may arrange grasses high and trees low.

This is because such an arrangement is often supposed to look like a mountain, which has grass growing on its top and trees at its foot and in the valleys.

A poem comes to mind here which is very dear to all lovers of Ike-bana:

Musashi no ni

Kusa makura shite

Nagamure ba, Fuji yori takaki

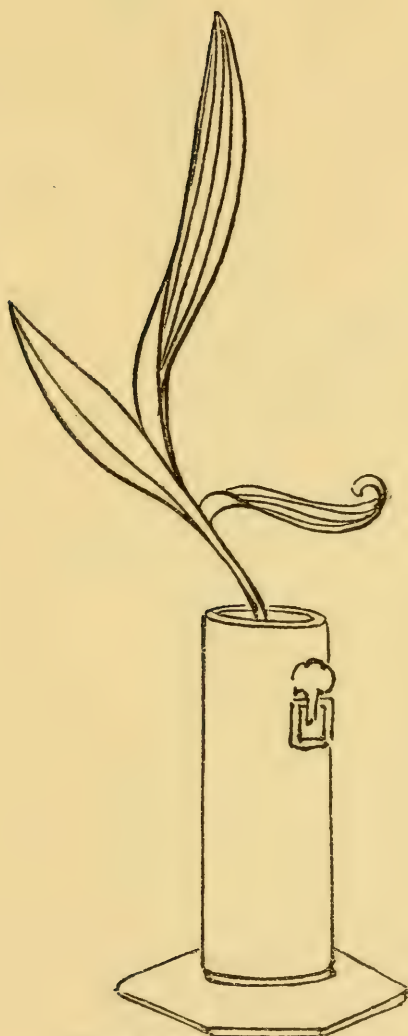
Tokonatsu no hanna.

VASE OF MANY SECTIONS

“Upon Musashino prairie I lie with a pillow of grass, and I see a little wild pink, but — it looks higher than Fuji.”

In arranging flowers in a three-sectioned vase the idea is this: the flowers placed in the highest section should be plants which would grow on a mountain top; in the next section upland-growing plants, and in the lowest place, valley or water-growing plants, for the last section represents also sea or lake level. Thus plants of all altitudes can be brought together in one vase. This order may be changed, but the three-sectioned vase was originated to carry out this idea. Trees are sometimes placed in the highest division, as trees do grow on mountain tops.

In a vase of two divisions like the one illustrated, only the lower opening is used. The upper place is very shallow and when filled with water is left without flowers and is supposed to represent the reflected moon.



Three Aspidistra Leaves



Five Aspidistra Leaves



Seven Aspidistra Leaves

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Nine Aspidistra Leaves



*Showing how Leaves must be tied in Groups over Night
Seven Aspidistra Leaves. Showing how desirable a
torn leaf is considered*

CHAPTER EIGHTEEN

WHEN FLOWERS ALONE MAY BE USED AND WHEN LEAVES ONLY

THE best form in flower arrangement is to have both flowers and leaves; but there are flowers which may be arranged alone. These are the flowers on which the leaves come first and go before the flower blooms. In Japan these are principally natsu suisen, or summer narcissus, and a red wild flower called shiba. Such flowers may be arranged without leaves.

In the case of the trees and shrubs which come into blossom before they leaf, as our cherry, the prominent parts of the arrangement, Heaven and Man, should be blossoms, and the leaves put in only for Earth. If it is an arrangement where attributes are used, make them of the leaves and have the

JAPANESE FLOWER ARRANGEMENT

three main principles of Heaven, Man, and Earth of the blossoms.

When a plant or tree leafs out before blossoming, then the leaves must predominate in an arrangement which should have only a few blossoms, and these placed in the unimportant places.

For arrangements of leaves only, *baran* — or *aspidistra* as we call it — is much used. It can be had at all seasons and makes one of the most perfect arrangements, as the lines can be made so distinct with its long, slender leaves. They are also easily bent with the hand.

You will see that in nearly all arrangements of *aspidistra* one leaf is curled up. This is supposed to contain an insect. One leaf that is wormeaten or torn is considered desirable and thought to make the arrangement more natural, as there is seldom in nature a plant without one imperfect leaf.

Working with *aspidistra* is excellent practice for a beginner. Its leaves, being easily

FLOWERS ALONE MAY BE USED

bent, do not require such patience to bring into the correct curves, and the stems are readily brought together at the base. In its arrangement also, faults are quickly recognized and easily corrected. Therefore I give many different examples of arrangements of aspidistra.

It is arranged on the same principles as all other plants, but with it you will find that Heaven usually folds around its attribute. These two should be tied together, as shown in the cut below, and left tied over night.

The curled leaf is made by putting the extreme point of the leaf around a small stem and rolling it up in the palms of your hands for a few minutes. Then let go of it; this will make a loose roll. Should you wish it very tight and small, roll as tight as possible, then pull the stick out and put a pin or two through to hold the curl in place. The pins may be



JAPANESE FLOWER ARRANGEMENT

left in over night and will in no way injure the leaf.

Aspidistra is one of the few plants arranged not entirely according to its natural growth, but the nature of its growth is improved upon — art here aiding nature.



CHAPTER NINETEEN

SEX IN FLOWERS AND TREES

THE Japanese are fond of applying a distinction of sex to inanimate things.

They distinguish between male and female rocks and stones, male and female waterfalls, etc., and this same distinction is carried out in flower arrangement. All flowers and grasses in general belong to the *in* — female sex — while the trees belong to the *yo* or male. These distinctions are also applied between different forms of flowers. The buds are female; fully opened and perfect flowers are male; and the over-blown and withered again return to female. They even distinguish between the front and the back of leaves, though it is merely a contrast of color. The front of a leaf is male and the back female. If two leaves grow together, as shown in the cut, the

JAPANESE FLOWER ARRANGEMENT

outside leaf is masculine and the inside is feminine.

Leaves growing in the shade gain luster, while the sunny side becomes lusterless; then the side of the leaf in the shade with



luster is *in* and the duller side *yo*. Flowers shaded by another flower or leaf are also *in*.

This may seem merely a poetic fancy, but much common-sense is back of these apparently whimsical ideas, and one finds that the turning of the leaves to different sides gives as much freshness and variety as turning the flowers in different directions. Applying such distinctions gives expression and feeling and helps in producing the effect of a growing plant.

When a flower by its form, or a leaf by
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SEX IN FLOWERS AND TREES

the side presented, represents the masculine, it can be put in a more conspicuous place than a flower or leaf which is feminine — with the exception of buds, which, though feminine, must in most cases be placed in the top of the arrangement, as that is the natural way the plant grows.

Follow the nature of your flower's growth, and if it buds at the top have a half-open flower for Heaven, with a tiny bud above it. This bud should be free from leaves, as a bud or flower behind a leaf is always *in*.

The Man branch should almost always be made of the full-blown flower, unless the flowers are very large. In such cases, as the peony, always put the fullest blown flower in the lowest or Earth position. The peony is so heavy that a long stem would droop into bad shape with a fully opened flower, whereas the short stem of Earth will hold it in position.

These rules are very flexible in application, and whenever you are uncertain, fol-


JAPANESE FLOWER ARRANGEMENT

low the natural growth of the plant from which your flowers have been gathered. If the flowers have been given you and you are ignorant of their natural tendency, bear in mind that variety is one of your chief aims. If you have only three flowers, do not put the bud at the top, the half-open one for Man, and the full-blown for Earth; but if you start with a bud, mix up the flower forms in some way. As has been already explained, there are two styles in one or the other of which every arrangement of flowers must be made. These styles are also distinguished by the names of *in* and *yo*. The colors of flowers are given this same distinction. Purple, red, pink, and variegated colors are classified as masculine, whereas yellow, white, and blue are feminine. This guides one in arranging flowers of different colors in the same vase, the masculine colors always taking the most important and highest position in the group. The one exception to this rule is white flowers. White flowers of every variety hold the highest rank.



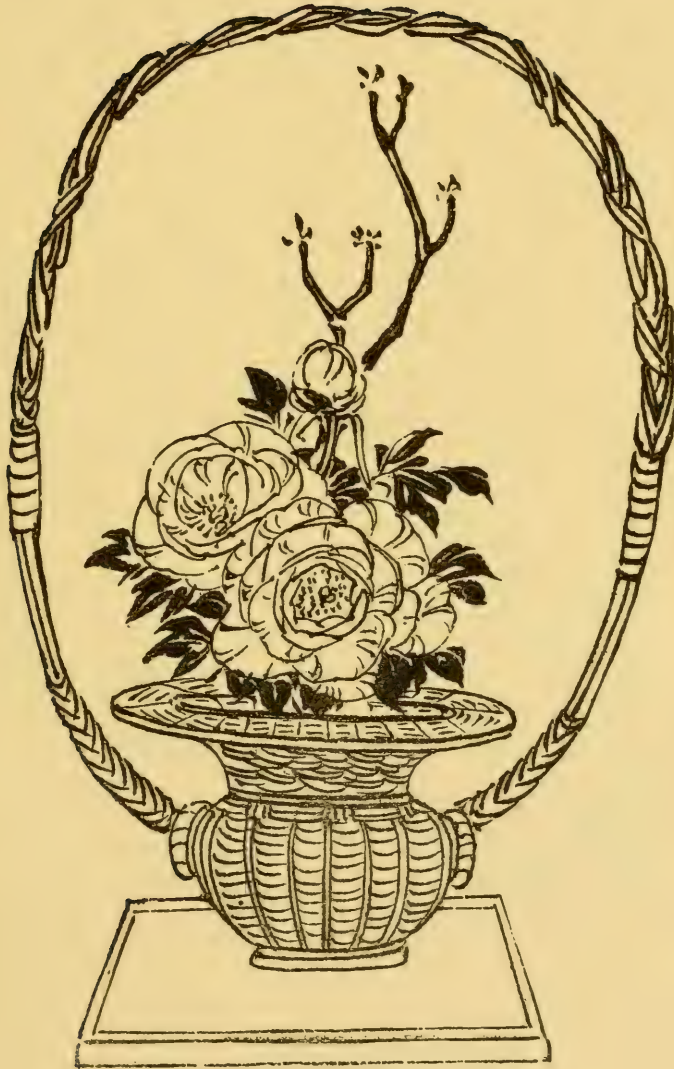
CHAPTER TWENTY

JAPANESE FLOWER VASES

LTHOUGH the Japanese have not as large a flora as other countries, they have above all others a greater beauty and variety of flower receptacles. These are not only beautiful in form, material, and design, but are made for the use to which they are put; so that a flower can always be placed in an appropriate receptacle, and probably in one especially designed for that particular sort of flower.

Their love of the beautiful, however, does not cause them to overlook the practical in these vases, and they most seek in their shapes what will best prolong the life of flowers. For this reason their vases are wide open at the mouth, for they do not depend upon the vase itself, as we do, to hold flowers in position, having found that the oxygen enter-

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Flower Basket of Split Bamboo

JAPANESE FLOWER VASES

ing through the neck opening is as necessary to the plant as the oxygen it receives from the depths of the water; thus also the water remains sweet much longer than in our small-necked vases, where it so quickly becomes foul.

Many are the odd and fanciful significances connected with these Japanese receptacles. For instance, the hanging vases so numerous and quaint in form came into use through the idea that flowers presented by an esteemed friend should not be placed where they could be looked down upon, so they were raised and hung. And in the hanging bamboo vases the large, round surface on top is supposed to represent the moon, and the hole for the nail a star. The cut, or opening, below the top is called *fukumuki* the "wind drawing through place."

The low, flat vases, more used in summer than winter, not only give variety in the form of receptacles, but, as with vines and hanging vases, make it possible to arrange plants of bulbous and water growth in nat-

JAPANESE FLOWER ARRANGEMENT

ural positions. The standard vases are the most common, for in them all arrangements of flowers, except aquatics and creepers, are placed. They alone outnumber in beauty and variety all forms of our flower vases combined.

Again, when we come to consider the color of the Japanese vases, we can only admire their never failing taste in the choice of the soft pastel shades. Could anything more clearly show their perfect taste than their preference for bronze? This to them seems most like mother earth in color, and therefore best, as it is, to enhance the beauty of flowers instead of detracting from their exquisite shades. What a contrast to the glitter and show of our silver vases, which represent generally little else but their cost.

The bamboo, in its simplicity of line and neutral color, makes a vase always charming but, alas! not practical in this country, where our steam heat at once causes it to split. But while vases made from solid pieces of bamboo cannot be used in this

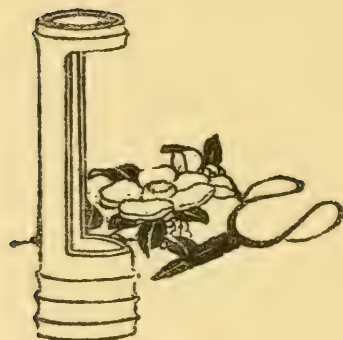
[204]

JAPANESE FLOWER VASES

country, the beautiful baskets made in such variety of shape from bamboo reeds, with their color assuming the soft brown shades of mother earth, so perfect an offset for all the varied tints of the flowers, are entirely practical in any climate.

Not to be overlooked is the tiny hanging vase found in the simple peasant home—some curious root picked up at no cost and fashioned into a shape suitable to hold a single flower or vine. Such vases could be made with little effort by anyone and find place anywhere in our own land, had we only a keen enough desire to be always surrounded by the beautiful.

After experience with Japanese vases we find ourselves much more critical in the selection of American or European ones and, beholding all the delightful forms of Japanese vases depicted in their prints, we grow most regretful of the scarcity of their importation into Europe or this country.



CHAPTER TWENTY-ONE
*PRESERVATIVES FOR FLOWERS AND
TREES*

THE Japanese tell us that no matter how skilful one may be in flower arrangement, if one is ignorant of the secret of keeping the flowers fresh, his skill is of no avail.

The masters of flower arrangement have many secret formulas for preservatives revealed only to their pupils on graduation and some never revealed except on their deathbeds to their successors. The drugs for most of these would be impossible to obtain outside of Japan, and none of them are really as important as the main Japanese rule that the flowers "must be so prepared before arranging as to enable them to suck up enough water to keep them in a fresh condition for a long time." All their vases are

JAPANESE FLOWER ARRANGEMENT

made with this object in view. This is why they are wide mouthed and so different from ours of compressed necks; the only means we have of holding flowers in an upright position is by tightening our vases at the neck.

The Japanese have found that having the opening completely filled by the stems makes the water become foul and also allows no oxygen to enter the stems at their ends. The placing of the flowers one by one through the support, keeping the ends of the stems always an inch or two above the bottom of the vase, allows the flowers to suck up freely all the water they require, while the ends of our flowers are usually sealed by forcing the stems tightly against the bottom of the vase. The Japanese also remove all foliage below the surface of the water. This is not only to show the stems uniting at the base to form the parent stalk, but because it adds greatly to the life of flowers so arranged, since there are no leaves in the water to cause decomposition, which is so injurious to plant life.

TREE AND FLOWER PRESERVATIVES

The system of preserving plants and flowers according to the season of the year in which they are gathered is also very helpful in making them retain freshness for a long time. This method is divided into three periods known as *Shin*, *Giyo*, and *So*. *Shin* covers the summer months, June, July, and August; *Giyo* the autumn and spring months, September, October, November, and March, April, and May; *So* covers the winter months of December, January, and February.

The season of *Shin* is a very hot period of the year; therefore it is necessary for all flowers and branches gathered during these months to be kept warm internally. The way to do this is to wrap the stems of the flowers or branches in matting or a husk of bamboo — tissue paper will do as well — leaving five or six inches uncovered at the ends when the flowers are long stemmed, and two or three inches when short. Tie the covering fast with string. Put into three pints of boiling water fifty-eight grains of

JAPANESE FLOWER ARRANGEMENT

Sansho (see formula at end of the chapter). When this boils hard, plunge into it the uncovered ends of the flower stems and hold them in the boiling mixture until the ends whiten, being careful not to steam the wrapped portions. Then plunge in very cold water, removing the wrappings in a place not too warm and sheltered from the wind. Straighten the stalks and keep thus for about seven hours before arranging.

When the weather is exceptionally hot, this is the best way for preserving flowers, but when the weather is normal at this season, just to boil the ends of the stems until white, and then plunge them in very cold water, will have the same effect. Drugs are required only in extreme heat. Flowers and foliage must always be carefully protected from the steam while being boiled, then the cold water into which they are then put should be in a deep receptacle.

The season of *Giyo* covers the months when it is neither very hot nor very cold, and it is therefore comparatively easy to keep flowers

TREE AND FLOWER PRESERVATIVES

fresh. But it is well to know how they may be longest preserved. Wrap as in summer and then roast the ends of the stems in a charcoal or coal fire in which twenty-nine grains of Sansho have been put — it can also be done in a gas or candle flame without Sansho — until black and charred, holding the stems in a wet cloth while burning; then put in cold water for seven or eight hours.

In the *So* period — December, January, February, use very cold water to keep flowers in before arranging. Ice water, stream water, or that kept in a pail over night should be used. The Japanese say that well water is usually warm in winter, and therefore should not be used unless kept standing out of doors for a long time. Flowers do not require burning during these cold months; all that is necessary is to let them stand in very cold water as long as possible before arranging.

A camelia may be kept from turning brown by putting a few grains of salt in the center of each flower. To keep a magnolia, split

JAPANESE FLOWER ARRANGEMENT

the end so (see cut) by cutting and apply some dry Sansho in the openings made; then put the branch in water for two or three hours.

These simple and well-thought-out methods do more towards preserving cut flowers than the complicated drug mixtures which are so



secretly held back by the masters; or, I should say, were held, for the teachers today give more liberally of this knowledge. In ancient times the rules for preserving flowers were completely withheld from the pupils. A master would sometimes reveal one rule or secret at a time to an advanced pupil, but it was impossible for any student to find out all the rules, unless in the case of the master's death, when to a favorite pupil

TREE AND FLOWER PRESERVATIVES

would fall the honor of inheriting his name, his pupils, and his knowledge. To this fortunate follower, who had been chosen in the master's lifetime and instructed with the idea of becoming his successor, all knowledge would be given, but generally only by word of mouth.

Formula for Preserving Summer Plants

Water 1 sho = 1 qt. 1 pt.

Salt 3 zo = $1\frac{1}{2}$ oz.

Sake $\frac{1}{2}$ sho = $1\frac{1}{2}$ pt.

Mint 20 nomme = 58 grains

Sansho " " = " "

Mogusa " " = " "

Mustard " " = " "

Put all these together. Let boil for five minutes. When cold pour into stems.

CHAPTER TWENTY-TWO
*THE SCHOOLS OF JAPANESE
FLOWER ARRANGEMENT*

I. IKENOBU. 700 A.D.

Ikenobu was commenced by Ono-no-Imoko about thirteen hundred years ago. This is the oldest and, to my thinking, one of the most beautiful of all the schools.

The first Ikenobu was a pupil of Soami. Since then the teacher of this school is always a priest of the Rokkakudo Temple in Kyoto, where the lore has been handed down from generation to generation and is still being taught in exactly the same manner. The priest on whom the mantle of instruction falls is always called Ikenobu.

I never enjoyed my lessons more than at the Rokkakudo Temple. There at the temple you arrange your flowers under the guidance of other priests, but when the

SCHOOLS FOR ARRANGEMENT

compositions of the class are nearing completion, Ikenobu himself appears, to give the final verdict on every arrangement. After much bowing and drawing in of the breath, the entire class follows him about, stopping with him before each arrangement, in order to profit by the criticisms on the work of every pupil in the class. If you prefer, an instructor will be sent from the temple to your own residence, but he, of course, will be an understudy and no one so important as Ikenobu himself.

This school is a development of Rikkwa, and its branches include the schools of

HIGASHIYAMA-RYU	SENKI-RYU
ENSHIU-RYU	SEIZAN-RYU
MISHO-RYU	

II. SHŌGETSUDO Ko-RYU.

Originated by Myoye Shonin. 1171-1231.

III. Ko-RYU.

Originated by Ōun Hoshi or Matsune Ishiro. 1333-1402.

IV. HIGASHIYAMA JISHŌ-IN-RYU.

JAPANESE FLOWER ARRANGEMENT

Originated by Ashikaga Yoshimasa, 1436-1492, who was called Higashiyama Dono or Jishoin. Branches of this school are

SENZAN-RYU HIGASHIYAMA-KO-SEI-RYU
HIGASHIYAMA-RYU SOAMI-RYU

V. SENKE-KO-RYU.

Originated by the famous Sen-no-Rikyu. 1520.

VI. BISHO-RYU.

Originated by Goto Daigakunokami or Bishokui Dokaku. 1545.

VII. ENSHIU-RYU.

Originated by Kobori-Enshu. 1578-1647.

The branches of this school are numerous:

NIHONBASHI ENSHIU SHIN ENSHIU
ANGO ENSHIU MIYAKO ENSHIU
SEIFU ENSHIU ASAKUSA ENSHIU

and many others.

VIII. KO-SHIN-RYU.

Originated by Shin-tetsu-sai, who was the teacher of Hidetada, second Shogun of the Tokugawa dynasty. 1600-1624.

SCHOOLS FOR ARRANGEMENT

IX. SEKISHU-RYU.

Originated by Katagiri Iwaminokami Sadamasa. 1604-1673.

X. JIKEI-RYU.

Originated by Shōuken Jikei in the year 1699.

XI. TŌGEN-RYU.

Commenced by Togensai Masayasu about 1716.

SŌGENSAI	MURAKUMO-RYU
TŌKO-RYU	SHIKISHIMA-RYU
DŌNIN-RYU	

XII. GENGI-RYU.

Commenced by Chiba Ryōboku in the year 1772.

XIII. MISHŌ-RYU.

Originated by Mishosai Koho. 1804-1861.

XIV. SEI-RYU.

Commenced by Dōseiken Ittoku in 1818.

XV. SHŌKO-RYU.

Commenced by Hakusuisai in the year 1896.

JAPANESE FLOWER ARRANGEMENT

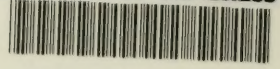
There is much controversy among these different schools as to their relative antiquity, but the above dates are those most generally accepted. For any inaccuracy of dates, due to the difficulties of translation from the Japanese chronology, I ask leniency.







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